



PARADIMENSIONAL SPACE ART

**EXTRADIMENSIONAL
COMMUNICATION
IN SPACE IMAGES**

BY

**BRET COLIN SHEPPARD
KAREN CHRISTINE PATRICK**

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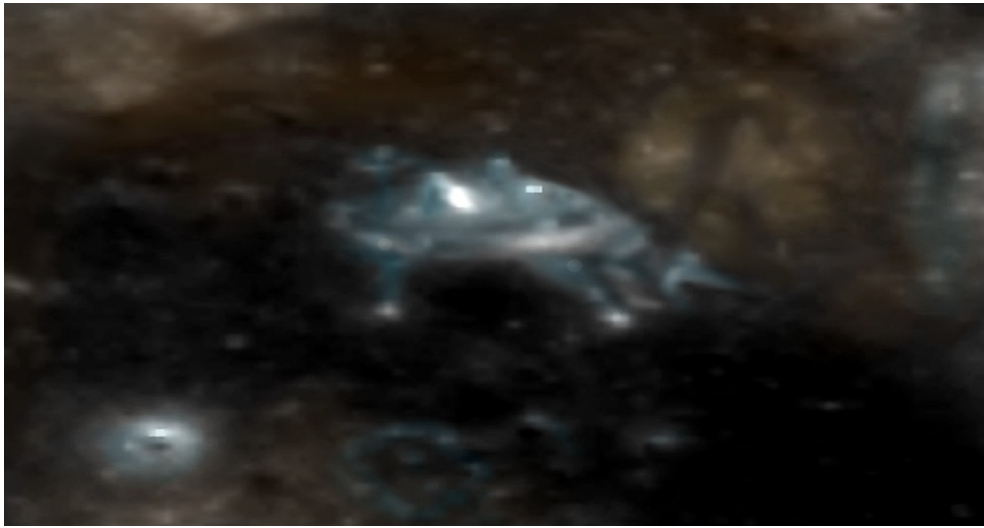


5-8-2014

Note to Readers:

We have decided to change the status of this book to make it Open Source with a GNU license. We want the unusual information in this book to be made available and distributed as widely as possible.

~Bret Sheppard and Karen Patrick~



Timelines have crossed over into information, through the veil, and this is something that NASA or any hierarchic government department has no explanation for. It is, in essence, a subtle disclosure that we all feel, but have a difficult time expressing. It is the information from our extraterrestrial spirits that transcend the incidental corruption of cold war space races. The images they got back from space are not the ones the public has seen, and these ED entities are mocking NASA image departments by putting interlaced imagery in their propagandized public media images and at the same time subtly disclosing their existence.

Humanity can only assist in their disclosure and develop an awareness of this subtle communication. It is my human experience that has lead me down this path. I am an artist, so this type of communication isn't new to me. I hope to be a good example for those who have chosen to look through my eyes. Thank you for taking this journey into the known with me.

~ Bret Colin Sheppard ~

IMAGINATION

by
Karen Christine Patrick

We see not with our eyes,
but with our mind,
with our consciousness,
with our awareness.

We may make the passive choice as to whether
we will look from the outside in
and let the imagery bombard us into believing in
an artificial construct of ourselves.

We also may choose to look within,
find our true selves,
and to see from the inside out,
deciding for the self what we
shall hold in awareness.

Not "just imagination" but gloriously so,
Imagination is a gift of sight to see,
not just to see, but know from within.
Imagination: "Image In; I Shine."

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SECTION ONE

INTO THE GRAND MYSTERIOUS

by Karen Christine Patrick

The Anomalists

Humanity is like a ship on the ocean of the Grand Mysterious. To many, the small world of the ship is all they see or wish to participate with. To others, it is the mysterious realm of the ocean that holds the fascination. The story of this book starts with a special group of humans, those who wish to expand their awareness through study of the Anomaly.

anomaly: something that deviates from what is standard, normal, or expected

One could call these humans, "Anomalists. "They are fascinated with artifacts, places, and events out of what we call "normal", what we told to expect to experience here on Earth. Anomalists are fascinated with the realm of the unknown, not satisfied with the status quo around them, and wish to know more.

In the recent past, the collective experiment that is Facebook has facilitated the formation of a number of "Anomaly Society" groups where the like-minded may share information, discuss cases, and share their passion for searching for anomalies of all kinds. Three such groups have formed: the Lunar Anomaly Research Society (LARS), the Mars Anomaly Research Society (MARS), and the Earth Anomaly Research Society (EARS). There are others, but these are the main groups that the authors of this book have participated in that are personally significant.

Bret Colin Sheppard the administrator and founder of the Lunar Anomaly Research Society, a group on the Facebook primarily focused on anomalies found on the moon. At the time of this writing, the group has about 5,000 members and growing daily. Member activity ranges from people who are actively searching for anomalies on the moon, to researchers presenting their findings in-depth, and also those interested in the results of that activity of research. Bret has been sharing his photo analyst research on LARS since it's inception.

The Mars Anomaly Research Society (8,000 members) is a group with a similar mission, the founders Andrew D. Basiago and Alfred Labremont Webre, III, longstanding researchers in the area of exopolitics. The topic of exopolitics is important to the philosophical underpinnings of the sister anomaly groups talked

about in this book.

exopolitics: the art or science of government as concerned with creating or influencing policy toward extraterrestrial phenomena and extraterrestrial beings

Many fine researchers and graphics analysts participate in both MARS and LARS. Some of the images in this book of Bret's work are Mars-related and have been shared in the MARS group. Ross Curley is the chief photo analyst for MARS and one of many anomalist friends who are doing diligent, patient, and extraordinary work.

Myself, (Karen Christine Patrick) along with Bret Sheppard and Neville Thompson are as co-founders of the Earth Anomaly Research Society. This is a significant event for Bret and myself is the founding of the Earth Anomaly Research Society marks the beginning of our collaboration together. The Earth Anomaly Research Society group documents Earth anomalies in particular, some of the fun finds on there are based on Google Earth images, for example.

These anomalist groups on Facebook, plus more groups not listed here, provide a considerable platform for sharing and documenting original work, becoming a primary place for some discoveries that have been announced for the first time in anomalist circles. If you check out those groups, be prepared for amazing work and lively debate.

LARS LUNAR ANOMALY RESEARCH SOCIETY

<https://www.facebook.com/groups/LARS.Lunar.Anomaly.Research.Society/>

MARS ANOMALY RESEARCH SOCIETY

<https://www.facebook.com/groups/MarsAnomalyResearchSociety/>

EARTH ANOMALY RESEARCH SOCIETY

<https://www.facebook.com/groups/earthanomalyresearchsociety/>

Through the Eyes of Bret Colin Sheppard

Bret Sheppard has shared his findings in LARS since the inception of the group. He has been doing photo analysis utilizing the photographic records from various sources and collections based on missions related to the moon. He has been interviewed on a number of radio shows in the "alternative" media which often explores the paranormal, ufology and exopolitics topics.

I was a co-host of Other World Radio in 2013 and was privileged to interview Bret at that time. I found him to be a erudite guest, patiently sharing what he was finding in lunar images. A few of the images in this book were discussed in the show with Bret. I got to know Bret a bit better, finding him friendly and respectful but definitely showing the passion of the obsessed on a mission. The images being posted in the group had me to coin a derivative of the famous "LOL=Laughing Out Loud" meme, "WOL=Wowwing Out Loud" because I actually was saying "WOW" out

loud when these remarkable images popped into view on the LARS group page.

In his early research, Bret's philosophical approach to photo analysis came from the assumption that he was looking at genuine photographs of the lunar surface, with an eye toward anomalies that might occur on the surface of another "world" that might have been inhabited at one time. Often, in LARS, those kinds of anomalies are posted for group discussion, pictures of all types of things: buildings, towers, and other structures. Bret Sheppard's tenacity for image analysis in this work means that he has quite a good memory for sources of particular lunar images and is able to share that knowledge with the group. Having a photographic memory, he often knows when lunar images have been altered and re-submitted online, for instance.

However, the body of work you see in this book shows that his analysis of lunar images means his analysis went into a whole new direction from the time I interviewed him. Bret has a special eye for detail as a trained, professional artist, naturally drawn by his intuitive feeling toward art of the surreal and epic kind. His work is influenced by the art of Salvador Dali, Hieronymus Bosch, Frank Frazetta, Caravaggio, Boris Vallejo and Julie Bell. Bret has an almost hard-wired sense of seeing through the mind's eye, through the gateway of intuition in a third dimensional visualization. His fine art pieces are of this type so he found it easy to see that which has been embedded within the space photographs. Over time, Bret begins to see in these lunar images a shadow-and-light landscape of the mind, of consciousness as experienced in dream time.

The story takes a turn into the realm of the paranormal when Bret recalls that he has seen these images before. In 1982, when he was 15 years old, he had a mysterious life event. He and another art student were asked to stay after school to participate in a special art project. Bret and the other student were introduced to a female researcher who said she was from Stanford Research Institute, who proceeded to show a slide show of images. Both Bret and the other student were encouraged to analyze them from an artistic point of view. The images were very surreal and Bret had a sense of déjà vu as the images were presented to him. The female SRI employee encouraged Bret and the other student to input their own ideas, analyzing the images as "art" though it felt to Bret there was more to it. In this book, Bret goes into more detail about the experience and it should be noted that all of the images in this book were ones he remembers, with his photographic memory, shown to him in 1982.

The incident with the slide show was an experience that stayed with Bret his whole life. He wondered what that project was all about, many times, but without a context in which frame the experience, it stayed in the back of his mind. We all have that part of the mind where we hold what we believe is unrelated to our daily life, but feels significant. Sometimes, the "rest of the story" comes full circle to enlightened understanding.

The continuation of the story plays out in the Lunar Anomaly Research Society Facebook group. One day, a member of LARS posts a striking image in the group. A lively discussion ensues and this person privately contacts Bret in person, urging

him to have a closer look. As he begins to analyze the photograph, something in his mind unlocks a realization that he is seeing the images from the slide show he saw as a teenager.

Bret began to see more and more of these embedded images and in order to share what he is seeing for the benefit of the LARS group, Bret colorized shapes creatively in order to help others to visualize the forms and patterns. Over the course of several years, Bret Sheppard created a body of work with hundreds of images. His posts of visualized imagery is enjoyed by members of LARS on a frequent basis. The images in this book include some of the more striking examples of his work. Bret now considers his work an unique art form which he calls Paradimensional Space Art. Bret Sheppard is delighted with the abstruse presentation this form of art provokes.

The art represents a strange surrealistic dream scape interlaced into the lunar images, but how have the embedded images come to be there? The source material, the photographs, are born in the realm of time of the 1960's and onward. In era of the last century, artistic expression turned inward to the journey of mind, when many free-thinkers went on a drug-induced exploration of consciousness. At the very same time, the collective energy of the two superpowers exerted military and corporate prowess by hurtling energetic focus toward our nearby satellite in space, the moon, racing to see who would get there first and debating as to who would "own" what when they got there. These two aspects were set pieces on the world stage, working out planetary theatrics.

After awhile, Bret realizes he is now not dealing with just anomalies and the search for physical artifacts in the classical sense in the imagery but viewing an underlying mystery embedded in the images. Others in the LARS group begin to wonder with him about this mystery as well.

An Artistic Chronomaly

In the Earth Anomaly Research Society, we call an out-of-time artifact, a "chronomaly" with "chron" meaning it's a time anomaly. Carefully considering a number of factors, it came to me that Bret was the experimenter of some kind of chronomaly. It was my own suggestion at a certain point, that it was possible that this illuminating work, Bret's art, was what was actually shown to him back in 1982. Somehow, his work of today was made into a slide show, was brought back in time and shown to his teenager self.

I came to believe this because of the quality of Bret's work, the volume of his work, and for the tedious patience involved in the process. Who else could see these things? Who else would obsess about this process quite the way he has? Who else was so mysteriously motivated to start and maintain an anomaly group about moon anomalies?

I had another reason to suggest that this was so. I lived in Washington State through my collaboration with the Anomaly Societies until 2014 and had the

chance to personally go to conferences in Washington where both Andrew Basiago and Alfred Webre from the Mars Anomaly Research Society had presented their work. Both Andrew and Alfred had a particular thing in common, both had writings from their future selves sent back to a time frame of their past selves.

Andrew D. Basiago's paper ""The Discovery of Life on Mars" was a writing that was sent back in time according to the article titled "Web Bot: Andrew Basiago is predicted "planetary level" whistleblower for Mars life and time travel"

On August 31, 2009, in a six-hour interview by Jessica Schab that has become a YouTube classic, Mr. Basiago disclosed the existence of a secret US time travel program called Project Pegasus.

In the interview, Basiago states that the US government's "quantum access" capability was so advanced 40 years ago that in 1971, he was asked to read a copy of his paper The Discovery of Life on Mars that had been retrieved from the future, so that when he wrote it, in 2008, it would contain as much data about Mars as possible.

Link: <http://exopolitics.blogs.com/exopolitics/2011/12/web-bot-andrew-basiago-is-predicted-planetary-level-whistleblower-for-mars-life-and-time-travel.html>

In the article about a new book by Alfred Labremont Webre, III, it is mentioned that Alfred's classic exopolitical tome "Exopolitics: A Decade of Contact" is yet another writing that traveled back in time according to the article "Book reveals new scientific evidence integrating multiverse with afterlife, souls, and God" on the website <http://www.dimensionalecology.com>:

Alfred Lambremont Webre's 2000 book, Exopolitics: A Decade of Contact, founded Exopolitics, the science of relations among intelligent civilizations in the multiverse. Using advanced quantum access technology, the U.S. Defense Advanced Research Projects Agency (DARPA) and the Central Intelligence Agency (CIA) time traveled his 2005 book, Exopolitics: Politics, Government, and Law in the Universe, back to 1971, when an unwitting Alfred was examined by a group of approximately 50 CIA and DARPA officials who knew Alfred would be a leading future extraterrestrial and time-travel whistleblower, and would become the developer of the Exopolitics and Dimensional Ecology models of the Omniverse.

Based on our investigation of the possibility, Bret accepted the explanation that he saw his future work in 1982, it made sense to him as the only logical conclusion. Also, there was other evidence. One of the images he was shown in the slide show was his illumination of an image from the Mars Observer. This image did not exist in 1982, had not yet been taken, as far as the public knew, meaning that he was looking at something futurecast. This was another compelling data point.

As Bret's co-author, I am now in this tale of chronomaly, and, in fact, when I was working on THIS SECTION of the book, I experienced an anomaly myself. For no reason at all, as I was typing, the letters on my screen started to type backwards. I typed "abcdefg" but the writing came out "gfedcba" and this kept going on for a

brief while.... A paranormal investigator, though I am, I have to admit to being a bit freaked out. That we come to the conclusion that these images are ET/ED communication feels very right to me.

Integrating Experiences

I first intersect with Bret's strange tale about the time he is in the midst of building his collection of illustrated images. I am an intuitive and researcher, primarily my research work is in the area of how humans integrate paranormal experiences and perceive our manifest reality. This is an ongoing passion for me as I have had many paranormal experiences and wish to understand the underlying reality as to why they occur. Looking at all kinds of anomalies is a great venue for that kind of research.

A lifelong fan of the work of Charles Fort, who cataloged thousands of anomalies, I agreed with his philosophy that there was a kind of "normal" being maintained that truncated the idea of our reality so much that a plethora of "anomalies" were created from data that didn't fit the defined "normal."

A PROCESSION of the damned.

By the damned, I mean the excluded.

We shall have a procession of data that Science has excluded. [...]

Battalions of the accursed, captained by pallid data that I have exhumed, will march. You'll read them -- or they'll march. Some of them livid and some of them fiery and some of them rotten.

The aggregate appearance is of dignity and dissoluteness: the aggregate voice is a defiant prayer: but the spirit of the whole is processional.

The power that has said to all these things that they are damned, is Dogmatic Science.

But they'll march. [...]

The irresistibleness of things that neither threaten nor jeer nor defy, but arrange themselves in mass-formations that pass and pass and keep on passing.

~ From ["The Book of the Damned" by Charles Fort](#)

I have found that Charles Fort was on to something. After looking at many anomalies, there were so many kinds of repetitive events and artifacts known that the word "anomaly" didn't really fit for whole categories of such things. There is a crop circle "season" which takes the crop circle phenomena out of the realm of a statistical anomaly. True anomalies shouldn't have a "season." There are literally thousands of pyramids, not just a few, all over the world. There are also quite a few pyramids found in images of Mars, the Moon and other planetary bodies in our solar system. Pyramids belie the idea of "anomaly" as well and are instructive in the idea that, in the past, something was going on where our ancestors felt compelled to build them and yet we have not yet collectively figured out completely why.

It seemed to me that a large body of "things" were being put under the definition of "anomaly" that were almost common, actually, viewed from a certain point of view.

I came up with a term "All Normalies" just for a way to frame how these might be better thought of as enigmas, puzzles, and mysteries to be explored, but still legitimately part of our manifest reality. If it exists, in multiple instances, how can something be an "anomaly?"

We often use the word "paranormal"... para being "other than" normal. We assign things as being "paranormal" because we have defined a "normal" as an integrated system of understanding that makes sense to us, is self-perpetuating, and agreed upon... often called "consensus reality." I recognize that it's really more of a "consensus reality show" marketed to us by corporate media interests which has assigned paranormal experiences to kind of a media-based "paranormal ghetto" where such topics are "allowed" to be expressed so long as somewhere in the title or description the adjectives, "weird, strange, mysterious" are included. What should be discussed seriously, as so many people have had at least one paranormal experience, is relegated to ghost stories told around the campfire, media-wise.

What I believe is that the "para" normal is quite in range of authentic human experience. Untold millions of people have had paranormal experiences, but are left without words to express it, or a framework to process what they have experienced. Some are in "the know" and seem reluctant to assist in the process of collective understanding. It is said that greater humanity can't "handle the truth" and yet, as individual humans, we often have to "handle" great difficulty all the time... war, illness, death, loss. Is it that "we" can't handle the truth or is somebody pretty sure that we can't handle the truth about how this information is suppressed, and why?

Created is a consensus reality for us, a shared carnival cruise in which to sojourn life as passive passengers, giving us a defined reality so that we need never confront the ocean around us. We would never know if we were to suffer the fate of a ship like the Titanic until it is too late, if left to the crafters of our temporary comfort. Our consensus reality is full to the brim of things to pay attention to, like amusements on that cruise ship. One has to consciously pull away from all that to view the real Grand Mysterious from the perimeter deck. Our reality, the manifest reality around us, is much greater, it's much more like the unexplored ocean around us.

I began to realize we have a manufactured limitation of human perception. When one is exploring the paranormal, very quickly, one realizes they must confront human perception, that our normal view of the world is inadequate to explain a great many things, so would rather exclude a great many things in order to have a "normal" to be created.

This leaves an individual having an experience such as seeing a UFO, a ghost, an unusual creature, in the dark and on their own to sort out what has happened to them. An experienter of the paranormal then is cut off from discussing this in everyday discourse for fear of ridicule, and is left to come to terms with the experience on their own, socially unsupported except for virtually, on the internet in groups such LARS.

I don't care for this at all as an acceptable paradigm as it leaves out a lot of human

experience that may be very important to the grander story of humanity. I take as my antidote to this paradigm to honor ALL human experience, not just the ones approved by society with its dubious "norms." I am of an age to have watched as various marginalized groups of people have demanded that their human experience be respected. Minorities, women, the disabled, victims of violence, people of the LGBT community, etc. Times have changed for the ones who have risen up to speak for themselves, not waiting for society to change, but to change it. I believe that experiencers of the paranormal, abductees, contactees, whistleblowers of government programs, and the like are the next groups to make greater society make room for them in society's discourse.

We humans with paranormal experiences can learn from the recent past. The human having an experience, in my opinion, is the one with the right to decide how to interpret that experience. One who has had an extraordinary experience can choose to ignore it, can be driven insane or disturbed by it, or to choose the path of extreme acceptance, to say, "Yes this happened to me, yes it is strange, but I own this, this is my own human experience." It is the mark of someone who has integrated this experience into their own human experience positively, and can share it with others, that creates a voice of authenticity that cannot be denied.

Bret Colin Sheppard is such a one who has this. He has earned his authenticity in this creation. He has earned this with his extraordinary work, a work in subtlety requiring intelligent, thoughtful consideration.

I have learned to look for and find such ones in the human collective, for they have the capacity to co-create greater awareness of the manifest reality all around us. I aspire to be an "integrated experiencer," to share my own human experiences with others, to share my desire to see humanity expand in consciousness.

This kind of quest is very difficult done alone, without support. I am delighted that Bret's quest and my own intermingled in a united work. Over time, we became more than just friends and colleagues, but fell in love with each other inspired by the passion for our work, here made artifact. I am now his partner in life in this exploration of the Grand Mysterious, love finding a way for us to support each other in integrating our human experience.

This shared work would mean nothing to us if it were merely an odd curiosity, just a sideshow in a carnival of high strangeness. It may not be easy to see, so subtle an energetic work this, but it is the turn of perception of humanity collectively upon which our world depends for a brighter future. The slightest turn of the rudder alters the course of the ship. The ship that is humanity's future may require a course correction soon, else it will run aground.

Bret and myself are highly aware that humanity needs to co-create new human solutions and believe strongly that expanding our human awareness is the gateway. We hope readers find the work provocative, intriguing, and feel invited to go with us into the Grand Mysterious.

SECTION TWO

BRET'S STORY: ONCE AND FUTURE ART

by Bret Colin Sheppard

Universal Ideas

When asked where I came from, my reply is Indiana. The truth is, I know I came from the earth and the stars, our earth parents are the portals of life for the container. The enigmatic energy that we call life originated from the stars. We are all from space, whether that space is right in front of you or the space we are all floating in. That enigmatic energy is what many call "god" which is what we share with every living container on earth.

I had heard that the different races of humanity had come here in waves; perhaps that is true for many, how they feel. For me, it truly feels like I had been here before and my life is a reflection of that reality.

The things that interest me are the most universal of ideas:

Where we did we come from?
Do we have past lives?
What is "god" exactly?
Why did we come here if there was a choice?
What is our purpose?

Other ideas of interest were ancient writings, origin stories, that not only tell us these about things, but also convey the feeling that we are not alone in the universe. I feel like my family is out there somewhere.

I have been searching for that space family since I was very young. Observing my earth family with universal awareness changed everything. I saw them walk around me, was generally a happy, bald baby but something felt different. I never felt like I completely belonged, the dilemma of many, I suppose. It was something deep that I couldn't quite put my finger on. I would find out, as I grew, that things were not simple. I had questions developing in my mind as I was growing up.

Life is everywhere, we are a part of it all. Our observations change things on the atomic level everyday, a mystery on the quantum level. It is the observation that "observation changes things" meaning all may be an illusion. If so, none of us are in control of destiny.

My life has been a kaleidoscope of memories in displaced time, making it difficult to put into perspective the exact time frame of events. My story includes one event, so bizarre, that a dream scape would seem less fanciful. My life has been very surreal, how my art imitates my life. To my dyslexic mind, I would rather state that my life often my imitates art.

Pictures in the Dark

My story begins with the young, impressionable boy that I was back in the 1970's. I was just about ten years old, by then I had been fiddling around with art as far back as I could remember, working in crayons, pencil... whatever was available.

I wasn't yet technically very good, but had an enormous amount of potential. This was the opinion of me, looking through the eyes of a woman that seems to have disappeared from this reality, I cannot find her anywhere in this age of the internet. For me, she was a very real teacher, influential at a time when I was to be shown who I was, what I was able to do. I was to become a better artist because I was a very natural one. I saw shapes in just about everything that I looked... tiles in the bathroom, clouds, trees... you name it. Life looked like a dream scape to me because my dreams were real.

Her name was Ino, she was one of my mom's friends that my mom met in Chicago and brought back home from Mr. Kenny's bar. Ino was a cartoon artist working under Shel Silverstien and Phil Interlandi. She was a very gifted artist and her instruction was to me orientation into the world of fine art. She taught me some techniques to enhance my abilities and also taught me about some of the psychology in art. I would also say she taught me the fundamentals of what we call, "remote viewing" today.

When I was very young, I studied from instructional books by Walter Lanz, did a lot of sketching, teaching myself what I could. People and animals were my favorite subject matter. In regular school, I took art classes, further developing technical skills. Also developing right along was my perception, always a bit surreal. I remember one of my first art pieces, a drawing my mother referred to as the "orphan picture." It was an image of a very sad-looking Irish child, so compelling it was almost a bit creepy to look at, the face looking slightly distorted, it's eyes communicating as though it had lived a whole lifetime, ghost-like.

I was in High School, in the late fall of 1982, when I had an experience that was so strange, it haunted me for most of my life until just recently. I woke up that morning after a night of dreaming of creating art, looking forward to my art class, to the fun and camaraderie I experienced there.

I relly had no idea that my strange day would change my life forever. I got through my usual classes, anticipating my art class and the projects I was working on. I remember I was working on a large clay pot on the ceramics wheel. I also was working on another one of my surreal drawings, one that was going to be in an art show later that year, to be adjudicated and displayed by the Daughters of Liberty

organization.

While I was working on my drawing, I saw my art teacher, Mr. Mikrut, talking to a dark-haired, exotic-looking woman named Ximena Zurita who appeared as a visitor to the class. I remember her name very clearly because when Mr. Mikrut introduced her to the class, he called her "noxema" instead of Ximena. This was his self-effacing way of making light of the difficulty he was having of pronouncing her name, something he often did to set his students at ease when learning their names.

Ms. Zurita said she was from the Stanford Research Institute and wanted to show a few of us some slides after class. Mr. Mikrut picked me and another student named Chris to be the ones to stay after class for a few hours to view the presentation. There was something very odd about Ms. Zurita and the situation, I could feel that. I was feeling very strange anticipating the after school event.

The slide show began, utilizing a 1980's-era slide projector with the round racks to hold the individual slides. We were told that we would be shown some art by various artists and we were to offer feedback on what we saw in the images. The presentation seemed very strange to me. I felt that I had seen the images before but I didn't know where... they felt eerily familiar. The images were of people in costumes, dragons, vikings, hound dogs, and other images. Some of the images were of an erotic nature which made me uncomfortable to view, it felt inappropriate to me, still a minor. She made light of that, acknowledging the discomfort. All the while looking at the images, I felt I had done this before, feeling a strong sense of *deja' vu*.

When the lights came on and presentation was over, she asked us further what we thought about the images. I remember saying to her that they felt familiar during the presentation. I told her that a few images I commented on felt like they were from dreams I've had in the past. She gave no feedback about the images. She gave a sigh and thanked us for participating, adding "Have a great evening." She seemed disappointed. I didn't know what she was wanting me to say. Ms. Zurita packed up her things asking Mr. Mikrut if she could speak to him in private.

As I went home, I thought that was all very strange. I felt very "singled out" and wondered, "Why me?" I didn't feel privileged, or that my artistic opinion was what was being evaluated, but something else. I just was left with a creepy feeling.

A Mars image enigma.....

Image I was shown in 1982



I was shown this image in 1982 by Ximena Zurita PhD Who came to my art class and showed me many slides of what I was to discover in the future in NASA images of the Lunar surface and Mars.

Art Mikrut my art teacher made fun of her name calling her Noxema instead of Zurita acting as though he couldn't pronounce it.



Ancillary data for MOC narrow-angle image M11-00099

Acquisition parameters
Image ID (picno): M11-00099
Image start time: 2000-01-01T12:25:41.75 SCET
Image width: 672 pixels
Image height: 6784 pixels
Line integration time: 0.7231 millisecc
Pixel aspect ratio: 1.54
Crosstrack summing: 3
Downtrack summing: 3
Compression type: MOC-PRED-X-5
Gain mode: 8A (hexadecimal)
Offset mode: 40 (decimal)

Derived values

Longitude of image center: 19.73°W
Latitude of image center: 3.08°N
Scaled pixel width: 4.34 meters
Scaled image width: 2.91 km
Scaled image height: 45.31 km
Solar longitude (Ls): 274.39°
Local True Solar Time: 13.70 decimal hours
Emission angle: 0.21°
Incidence angle: 37.59°
Phase angle: 37.67°
North azimuth: 92.94°
Sun azimuth: 312.88°
Spacecraft altitude: 385.06 km
Slant distance: 385.06 km

Policy regarding use of processed images

**Release date: 16
October 2000**

**This image
did not exist
until it was
taken in the
year 2000**

**Bret C. Sheppard
32 years later**



A Personal Disclosure

It is important to share my paranormal experiences at this point. That I believe that my art is connected with ET/ED (extra-terrestrial, extra-dimensional) communication is based on a significant set of experiences I've had over the years with such communication that did not particularly involve art. I feel it's part of my heritage as a person of Irish descent and part of my personal make up as a psychic intuitive and empath that this is very "normal" for me, this otherworldly communication.

My initial experience with ET/ED beings was not at all traumatic but rather beautiful. The beings were in my dreams and were there for me when black outs occurred from pain. I had a very abusive upbringing. They helped me cope by taking me out of my body so I didn't have to feel what was happening to me. What I learned later was that these experiences were not just my imagination, but rather a part of another reality that I couldn't see unless triggered or traumatized. I would call them angels but these beings were not the same. These beings looked like

human-sized bugs and were able to pop in and out of my reality. I was able to see them, their color a bright green, even in a waking state. They had large round mirror-like eyes that almost seemed to send a signal, making me feel certain emotions as if my emotions were being programmed for something later.

I learned to communicate with them later after undergoing some experimentation that was done on me with what I call "death perception." I was put under anesthesia once when I had my tonsils out but something happened. Something was different about the place and the people under the masks. They didn't seem human to me. I believe I received an implant that day. These implants, I feel, are tracking devices for the earth governments and secret societies similar to those of the Thule and Vril societies of Nazi Germany. I believe secret societies really work with secret governments.

Many contactees and abductees, such as myself, can have traumatic experiences and are monitored for the better part of their lives. People have been abducted by the government for experimentation, ritual purposes, or cooperative projects with non-terrestrial officers. Many non-terrestrial beings really don't want much to do with anything military because it simply isn't an issue where they are from. What I think happens is that monitoring happens after an initial experience with ET/ED's that have nothing to do with the military or government.

I feel that contactees are monitored by some esoteric secret part of our government because they are interested in the ongoing communications with these beings. This might be communication with our higher selves or the ET/ED part of us. Part of the human experience for many people includes feelings and experiences that are labeled "paranormal" but are common to people with psi sensitivity. After an ET/ED experience, humans can become very sensitive to the stranger instances in our lives like strong déjà vu and other sensations. Some people experience lost time, like a blackout, or wandering through the grey matter after trauma.

These government entities I encountered confused me a great deal for a long time until one day I was told by the beings I was in contact with that the implants are tracking devices. The actual ET/EDs do not need tracking devices or the use of implants because they use telepathy to communicate with. After awhile, I was in regular contact with those beings I call my "space family" and so was educated over time about a great many things by them. This has been a feature of my life from when I was young up until the present day. That is important for people to know because my contactee experiences tie in with my current research, how I feel led to look into various topics, and to some of the conclusions I draw in this book about the paradimensional space art that is in the picture section of the book.

UFO Experience

Sometimes I pick up visual imagery mentally, my space family communicating. I was shown ships in telepathic visits, in waking dreams. These ships were like nothing described or any I have seen. The ships were of a black, hexagon shape,

moving as though someone was just telling it to move with their mind... fluid, like a fish in water. These ships can attach to one another like magnets, to form a bigger craft. Once connected they moved together across the night sky with few lights to simulate stars.

I saw one of these craft, a UFO sighting for me, in 2003. The craft floated down in front of my van when I was traveling down Highway 10 about ten miles out of Phoenix, Arizona headed toward the New Mexico border. It moved from the left side of the road to just in front of me as I was driving, about 10 or 12 feet away at the height of just about the size of a semi truck. I thought I was going to hit it. I felt like I knew it wanted me to see it very clearly because it stayed right in front of my moving van, tracking with the speed of the vehicle, flying with precision.

As I came up to a building by the road, the UFO proceeded to speed up to the building, float over and hover. I drove toward it, and looking at it through the passenger side window, I saw it as it twirled while something from the bottom telescopically came out and went back in. The white lights of the craft turned to multicolored lights displayed and then back to a solid white. It took off like a helicopter, banking in front of me again, completely silent and with ease, it took no more than a few seconds for it to join with the others off into the distant mountains. A gentleman named Mr. John Bowen was with me and can verify this story.

My Once and Future Art

Shortly after I arrived in East Texas I formed the "Moon Anomaly Research Society" inspired by the work of Helena Blomfield, Neville Thompson, Ross Curley, and Andrew D. Basiago. Andrew Basiago had started the Mars Anomaly Research Society with a Facebook group I regularly participated in. There was a bit of confusion on the names both of which shared the acronym M.A.R.S. which was pointed out by Andrew one day. So I changed my moon-based group's name to the Lunar Anomaly Research Society or "L.A.R.S." or LARS instead. I really appreciate Andrew who has been a great example to me as a researcher, an inspirational comrade in the search for evidence of extraterrestrial life.

In the LARS group, myself and other researchers talk about research into the many photographs from the space agencies that show structures and other artifacts on the moon. It is believed by many people that our space agencies have not been forthcoming about any information except that our moon is a lifeless body, devoid of an atmosphere with the overt color being nothing but ashen gray. My own research was driven by the finds of many other features that suggested buildings, towers and other structures in the photographs and sharing those.

However, my own work turned into a dance with the strange when I began to see surrealistic shapes, thematic scenes from dreamscape, some so psycho sexual and odd as to be almost from nightmarish scenario. One day, a LARS member named Amy Evans showed me a particular image, Mars image number MOC: M1100099 from the surface of Mars. Something happened to my brain when I saw this image,

I recalled this image from the slide show shown to me when I was 15 years old. I began to research and find out that the image was not even supposed to have existed in 1982, the year I saw the slide show. This image was supposed to have been taken in 1997 and not released until the year 2000.



I found out later that Amy Evans is associated with Dr. Courtney Brown of the Farsight Institute and also is associated with Ken Johnson of NASA. Ken worked with an image department within that organization. This image is also the same image that Dr. Courtney Brown and his team remote-viewed and that can remote view session is documented on a video that can be seen online at http://www.farsight.org/demo/Mysteries/Mysteries_1/Mysteries_Project_1.html

As I looked deeper into the image as suggested by Amy, I saw the exact images I was shown in 1982 and began to wonder why I was seeing them. It was deeply perplexing to me as I began to find many of those images I was shown in a dark classroom slide show many years ago. What could this mean? I went on the supposition for a long time that the space agencies were somehow inserting this strange imagery into their photographs. I could not figure out why.

I did know that whenever people found such imagery, the meme appeal to the concept of "pareidolia" was cited. Pareidolia is a trick of human perception where a person sees shapes in random input, such as animals in clouds going by in the sky. Pareidolia is often utilized by pseudo skeptics to supposedly debunk the visualization work of anomalists. This tactic is not very effective within the research community of anomalists and is generally disregarded, unless the debunker also has a plausible theory besides, the "It's just a rock" theory. We call those kind of debunkers, "Rockists."

At first, I thought the surreal images were placed there as some kind of "intentional pareidolia"... to have people find weird stuff and either be repulsed or confused by it, or to seed the debunking process with false data. Then I thought, due to the

graphic nature of some of the imagery, that the surreal imagery was put there as some kind of subliminal experiment to either ferret out individuals who could see them for some reason or to psychologically repulse people unconsciously so that they would stop looking at the images and go find something better to do with their time.

I was stuck with the fact that they showed them specifically to me and one other student back in 1982 and that was the twist of strange I just could not figure out to be congruent with the "intentional pariedolia" or "subliminals" theories. Why would they ask a 15-year-old boy from the past about these particular images? Also, as I amassed a larger and larger collection of such imagery, I realized that integration of the subject matter into the images was far too complex. The space agencies, NASA or whoever, couldn't have embedded the surrealistic content in their images.

I was kind of at a mysterious dead end, theory-wise.

One day Karen Christine Patrick, member of LARS and also the administrator of the Earth Anomaly Research Society, made an important breakthrough suggestion. It was an astonishing idea that broke open my understanding and explained my personal history with all of this.

Karen and I had both been part of the Mars Anomaly Research Society group of Andrew Basiago, but the friend we both now call "Andy" is also known for another group, Project Pegasus. Andy was a participant as a child in a program called Project Pegasus where he and other children were sent through time to different events and brought back. Andy, when he was a kid, was shown a document which was his "Life on Mars" paper that he was to later write as an adult. Karen suggested that maybe I had been subject to such a time travel program, only in this case, my work was the very images I was discovering now, made into a slide show and brought back to be shown to my 15-year-old self in 1982.

This tied the whole thing together for me. This is an astonishing realization because I realize that what I am seeing is of such importance, for some reason I still cannot guess for sure, that a government "Op", or operation was created to either trigger me to see this, or to ask my teenager self what the heck this all means. The slide show images are in the very book you are reading, therefore, this might be the very images utilized in the slideshow, so please make note of the fact that you might be reading a book where the images may have been brought back to the past. This is, quite possibly, a time-traveling book.

I could not possibly include all the images that I have done where I have found surrealistic imagery. I have much more than what is included in this book. I tried to stick to the ones I remember seeing so long ago. The sheer volume as well as my contactee experiences have convinced me that I am seeing embedded extra-dimensional or extra-terrestrial communication of some kind. Other people are now being able to see this as well within the LARS group.

In this particular time, we are on the threshold of humanity discovering, for sure, that we are not alone in the Universe... never have been. The attempt is being

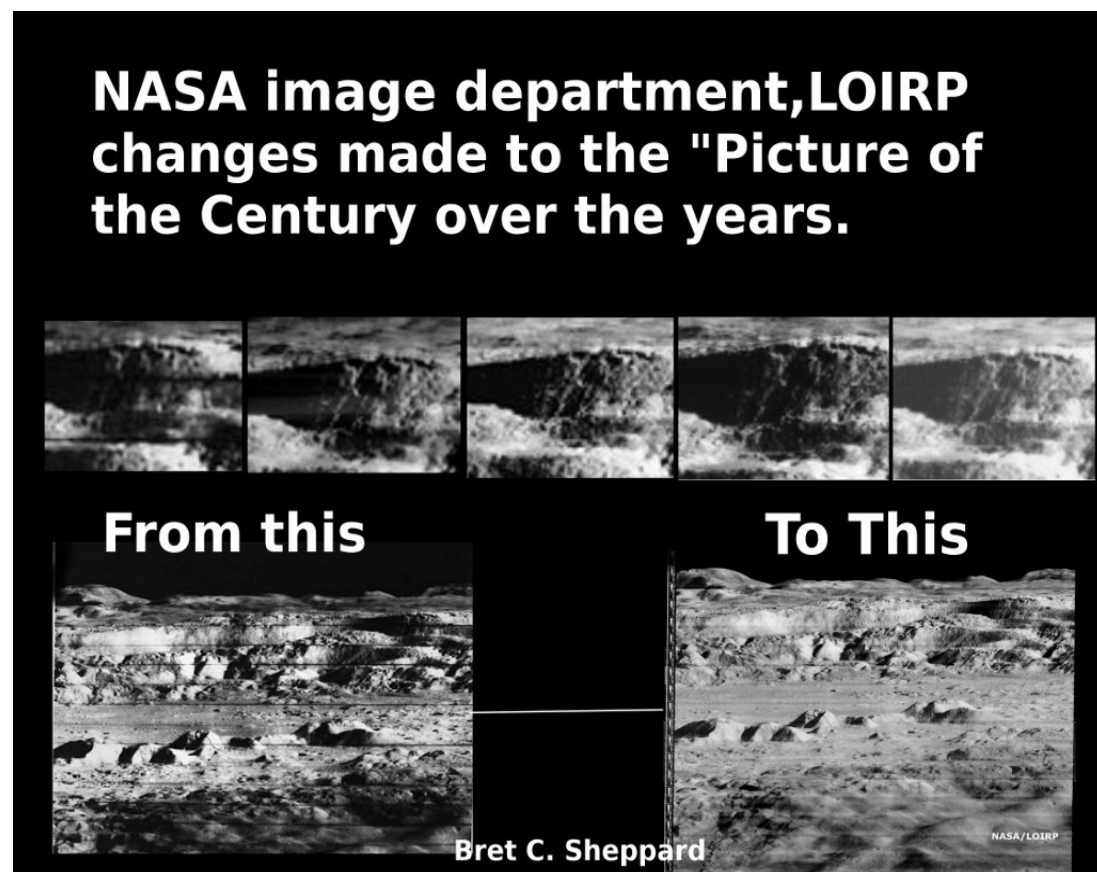
made to shout this out loudly and in evidence format to humanity since, pretty much, the governments of the world have had plenty of time to reveal what they know, but are not motivated to do this. It's the people, experiencers most specifically, that are going to pave the way for that disclosure.

This has been my path, to find these whimsical images embedded in official space agency photographs, illustrate them as evidence of ET/ED intelligence, and to share them. The only way I have found to display these images so that people can see them, is through art interpretation of these space images.

ON THREE

THERE'S SOMETHING HAPPENING HERE: A TECHNICAL AND INTUITIVE ANALYSIS

By Bret Colin Sheppard and Karen Christine Patrick



“There’s something happening here, what it is ain’t exactly clear.” [reference]

The material in this book is, we believe, is based on subtle ET/ED communication. This is the conclusion we have reached based on shared experiential analysis as contactees. What we are saying might be something you resonate with, or you do. It’s important to note that we are not trying to convince anyone, or you, reader in particular. We are not trying to convince a world not ready for that awareness as well. That is kind of the point. We, each, have convinced ourselves separately that ET/ED communication is part of our reality construct and now, as friends and partners, integrate that as a factual part of our shared experience in order to understand what we are experiencing.

What are the protocols for First Contact, the galaxy’s worlds to our own or the other dimensions to our own? How would we know that as Earthlings, as we are the newbies in this contact protocol, we are the ones seeming cut off from all contact, though it is an eclipse of awareness we persist on holding. This is not a new thing for Them, those who are interacting with us all the time, yet must respect our free will as beings to have our own human experience, with or without Them. It’s just a new thing for our Earth collective.

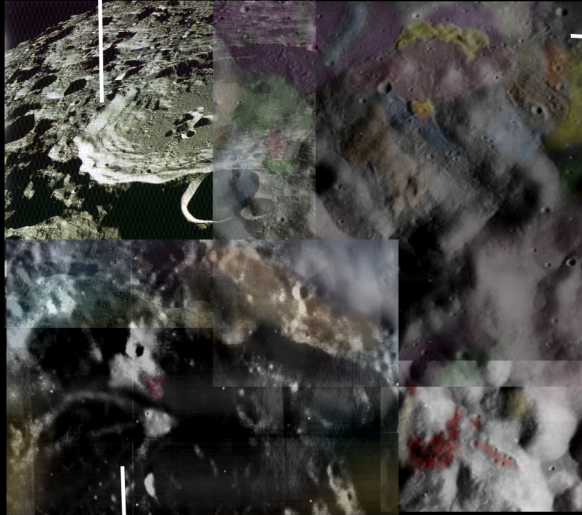
The overt kind of Disclosure, where our imposed permanent human hierarchy would be expected to officially announce, is hamstrung by it’s own desembling, for the real truth is disempowering to their fragile constructs. If WE KNOW about the ET/ED reality then WE KNOW what our planetary leadership have been doing to us, the greater part of the human collective. Perhaps, “It Is Not Permitted”, for them to make that particular kind of announcement for that privilege is to be earned by beings who have all good intentions toward us, who respect our personal sovereignty. But we are faced with the fact that the trust we have held our civilization together by is already abridged, is already a casualty of the coming collapse. It is a collapse of trust and any who have suffered betrayal knows that the rebuilding process is to first trust yourself again.

So this contact must be of entirely different kind, it must be personal, it must be an invitation to awareness. The awareness of disclosure must be of experience and interpretation personally. Many people have had paranormal experience but are in self-denial of this because they have been made to be afraid of their own mind about what they are seeing. The fear is externally imposed, however, and it is little surprise that so many people who’ve had paranormal experiences turn to meditation and other spiritual practice to find the center of peace necessary to evaluate their own truth and to come to their own conclusions about their own experiences.

Here on earth, our eyes are like a camera lens, taking in shared information from a light source. The ET/ED beings have made contact with us using the space cameras NASA used to take images of the moon.

Complex ED and ET communication from space embedded in NASA images

Intended Lunar target and subject for NASA



Extradimensional space information embedded from light source information between the subject layer and the camera

Information Input to camera lense



BRET
C. SHEPARD



Output from camera and resulting image embedded with graphic ET information

The Hasselblad cameras were specially fitted for this purpose, to take and develop images in space. The images were then transmitted back to earth. The artwork in this book is an examination of those processed images. In an image we see, the base target, like a crater, for example, can hold what we see as “structures” ... but there can be more. There are also embedded images that can only be viewed with some extrasensory perception, intuitive visioning, or right-brained perception. Looking at the image from a logical, left-brained perception we can only see the base subject.

The images in this book are illustrations based on viewing the image from intuitive visioning, with right-brained perception or with an artistic eye for subject matter. If you find you can't see the subject matter clearly or at all, that is perfectly OK. The point is to look and see what you see, share those perspectives and try to decipher the contact-based encodement together. This is one of the ways First Contact protocol might be done, with subtlety, so concerned are

these beings with respecting our paradigm and free will.

[Note from Karen Patrick: I have a great difficulty seeing what Bret sees by nature because I have a visual condition from early childhood that kind of keeps me from seeing this kind of thing, similar to playing the “hidden picture” game or seeing 3-D images in granulated stereoscopic puzzles. However, I am an intuitive and pick up an energy signature in what Bret shows me and can read things from that perspective. It makes for some lively discussions between us as to what the message might be.]

The reason CGI Computer Generated Imagery is now often used by NASA for current imagery is because that is less likely to be tampered with... so they believe. With my (Bret) ability to see hologramic encoding, I have found that even the CGI generated imagery is encoded with ghosted surreal imagery. The world of the quantum hologram, perception-wise currently belongs to the ED's so it really doesn't matter how smoothly generated the image, they are able to look back at us from the other side and smile.

SECTION FOUR

PARADIMENSIONAL SPACE ART

By Bret Colin Sheppard

These photos are presented in this section with as little interpretive information as possible for some very specific reasons. Note that there are no interpretive titles, just a figure number for referential purposes. Also, there are no references as to which space photographs were involved in any particular space art piece. This is not about telling you, the viewer, what you see. It is my strong conviction that this is ET/ED communication designed to be interpreted by the direct viewer, although I have tinted what I see here as a 15-year-old. I have found these images again in various sources of space imaging and illustrated them for presentation here in this book as a human in my mid-forties. Take that as you will. I hope you enjoy this Paradimensional Space Art.



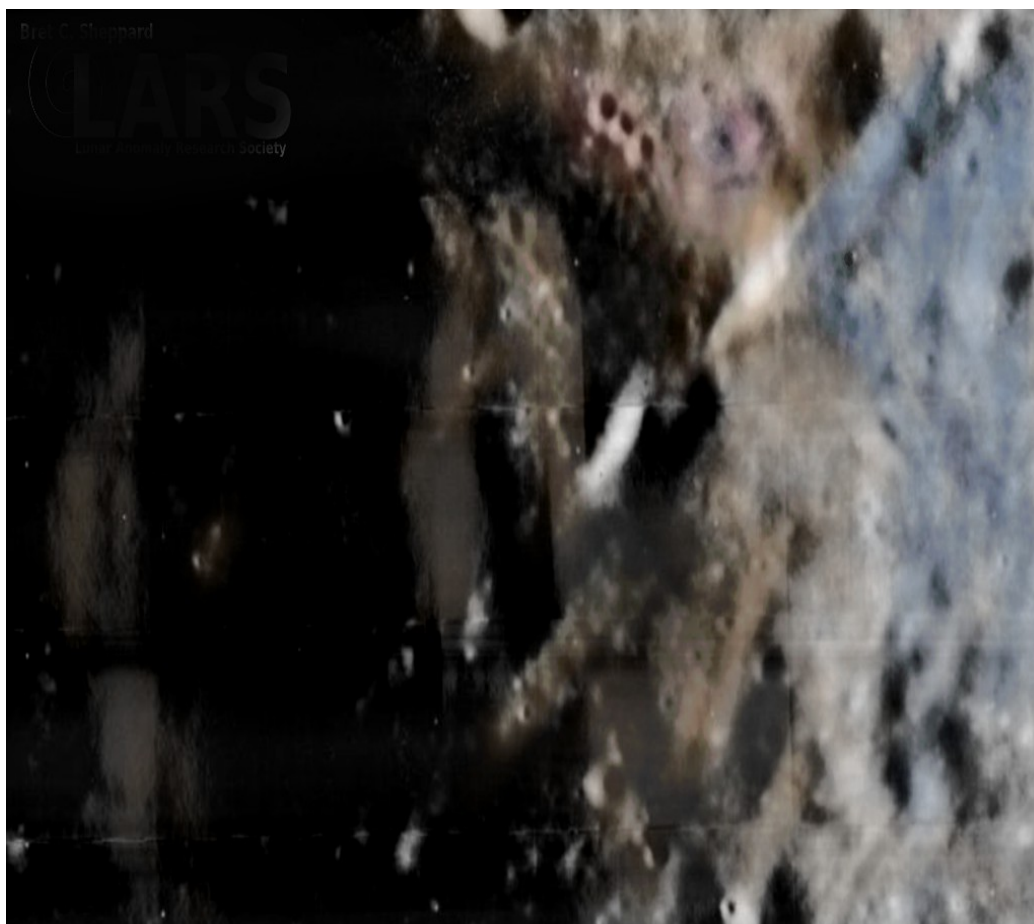
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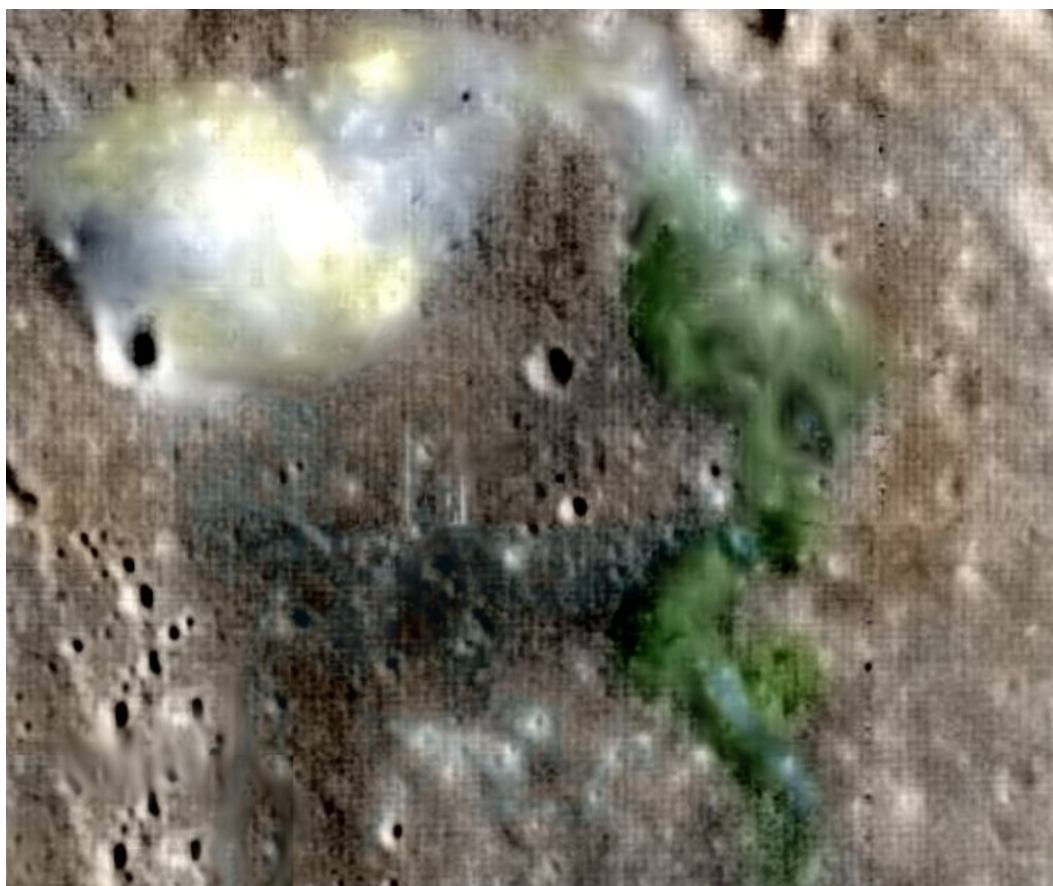
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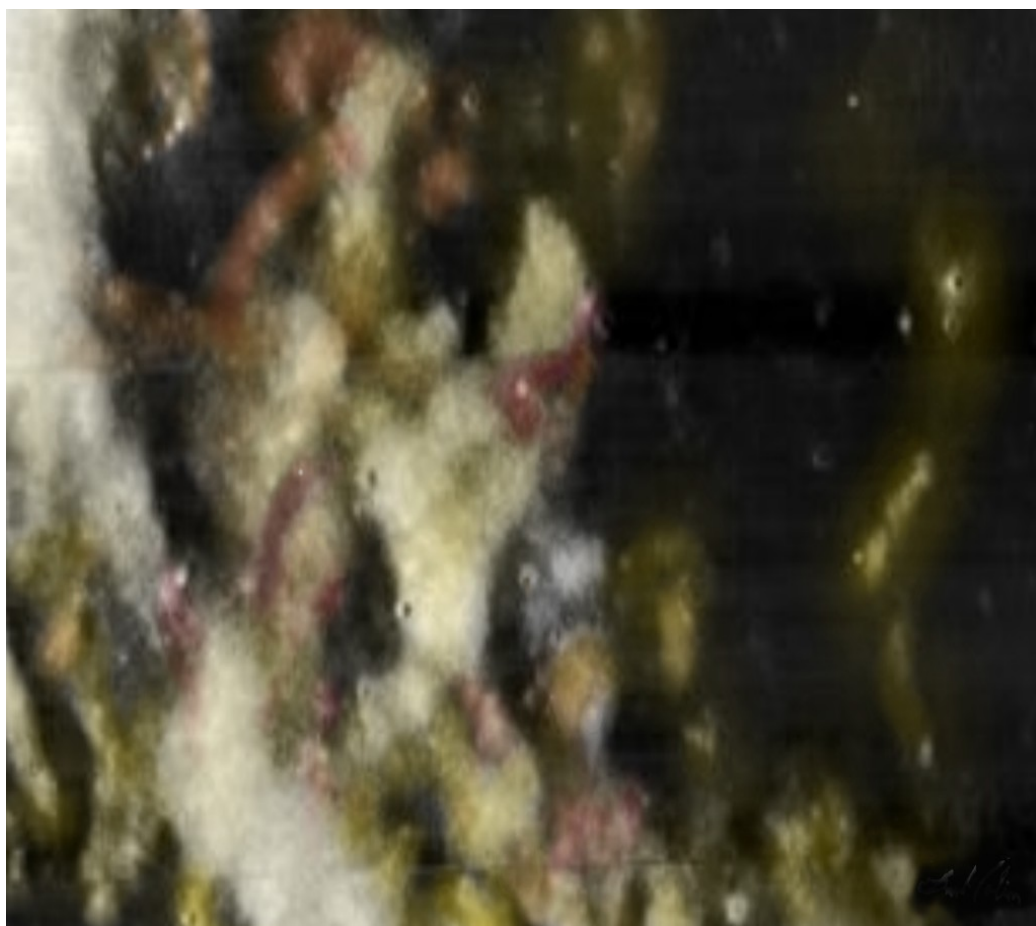
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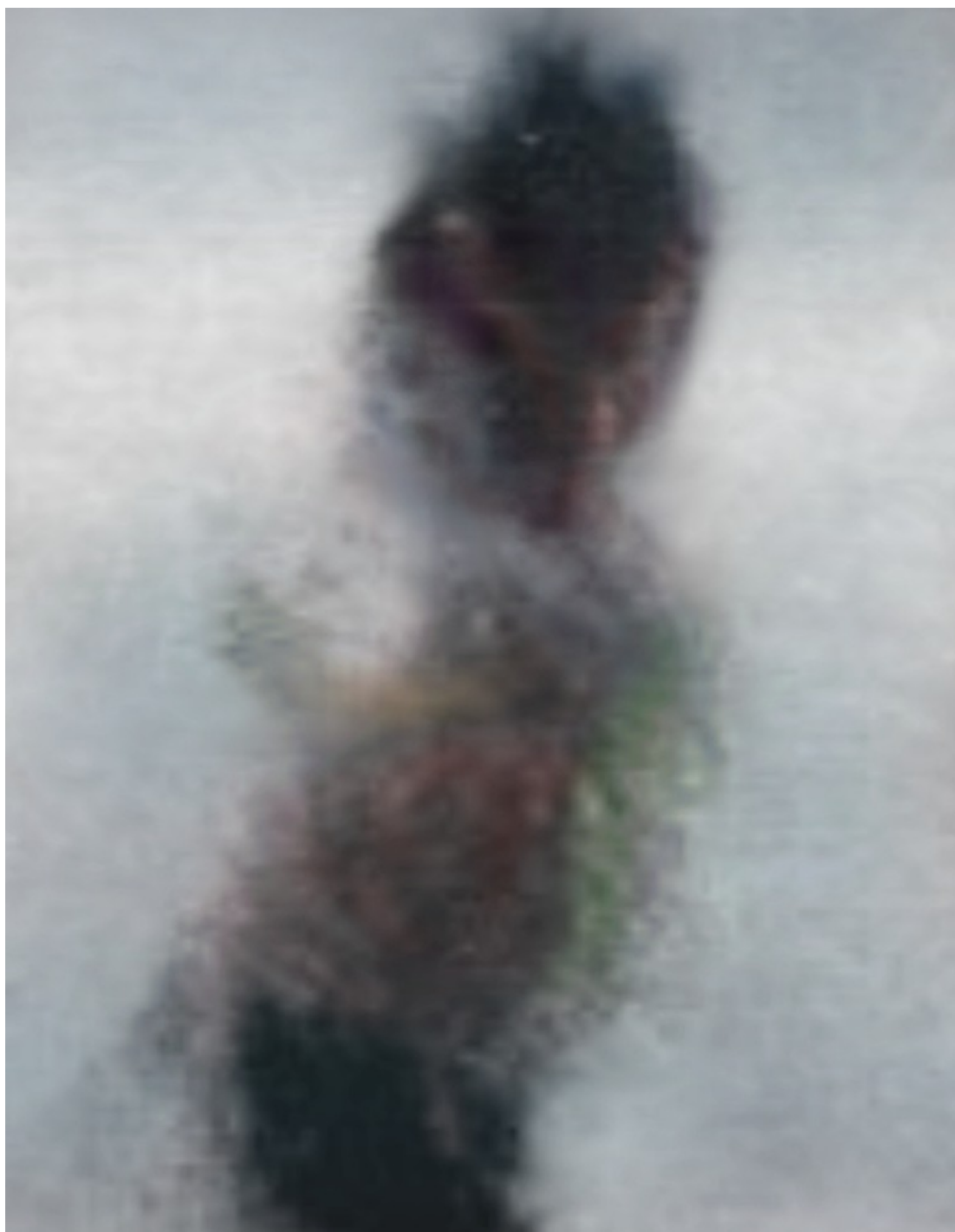
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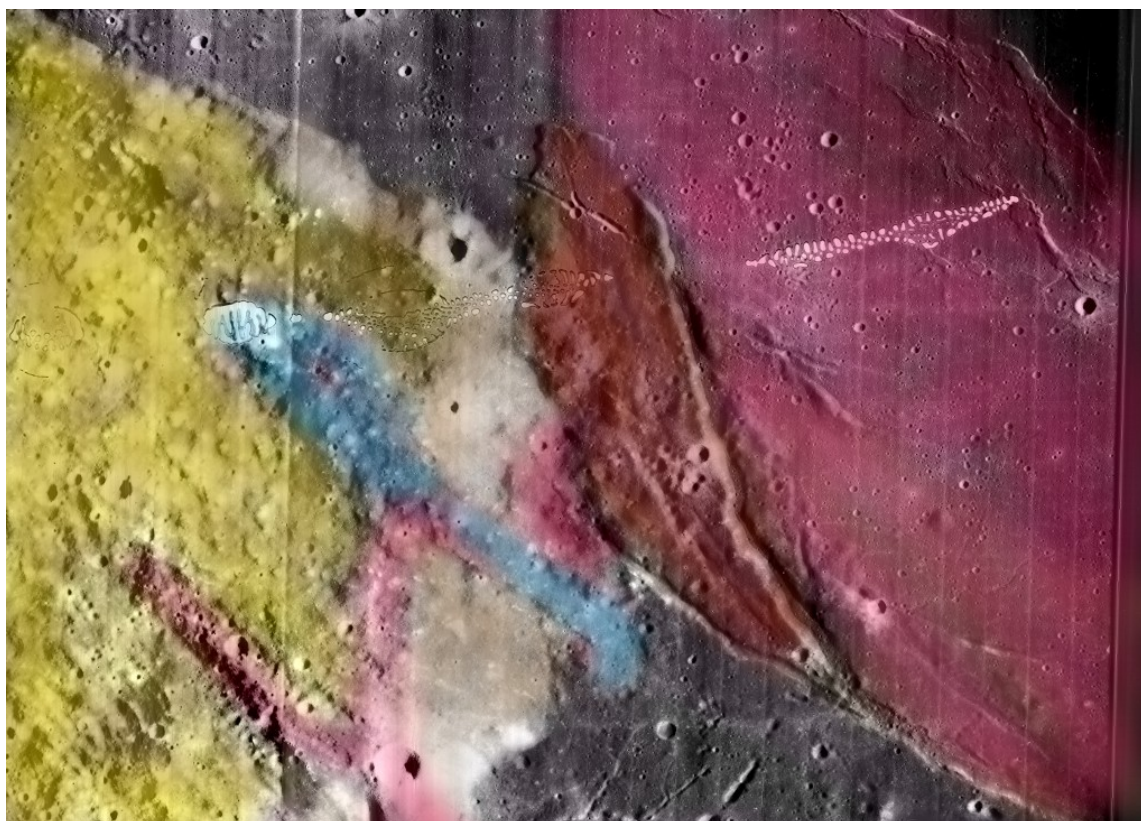
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PSA010



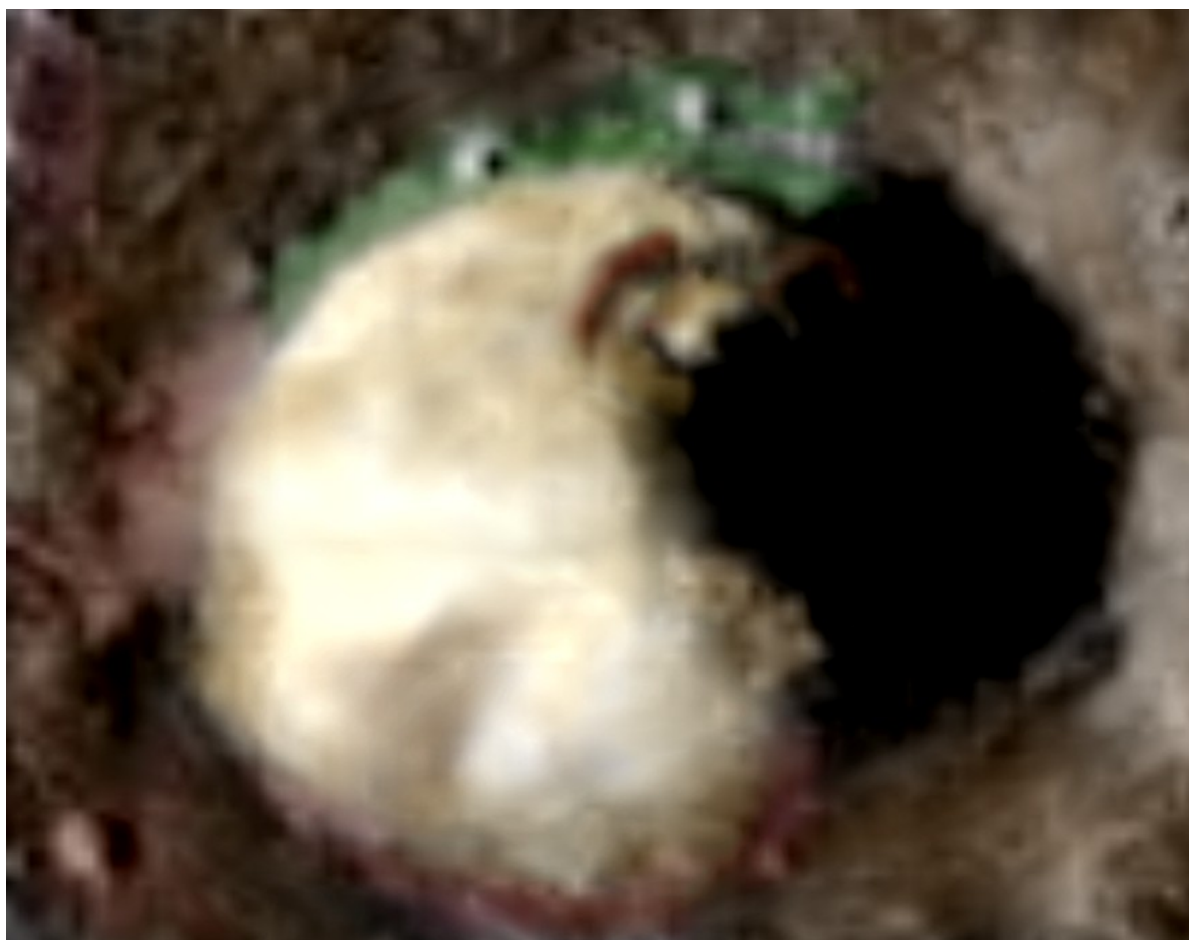
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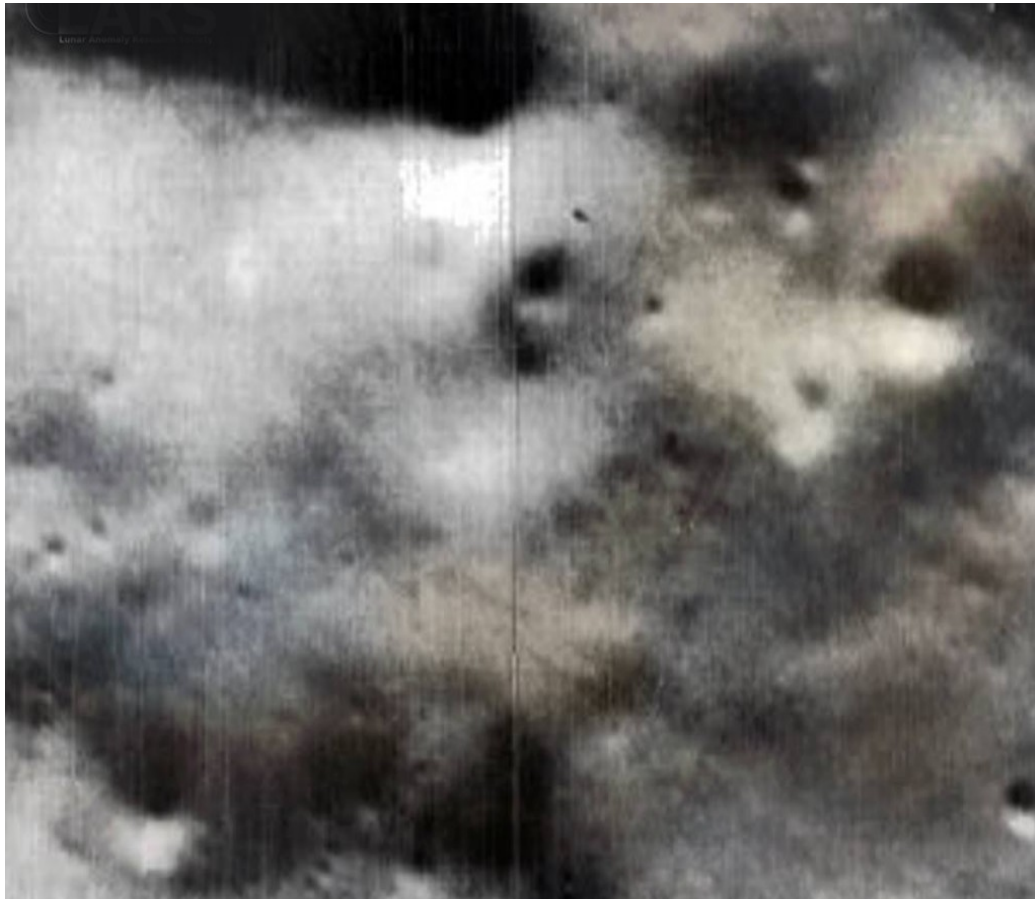
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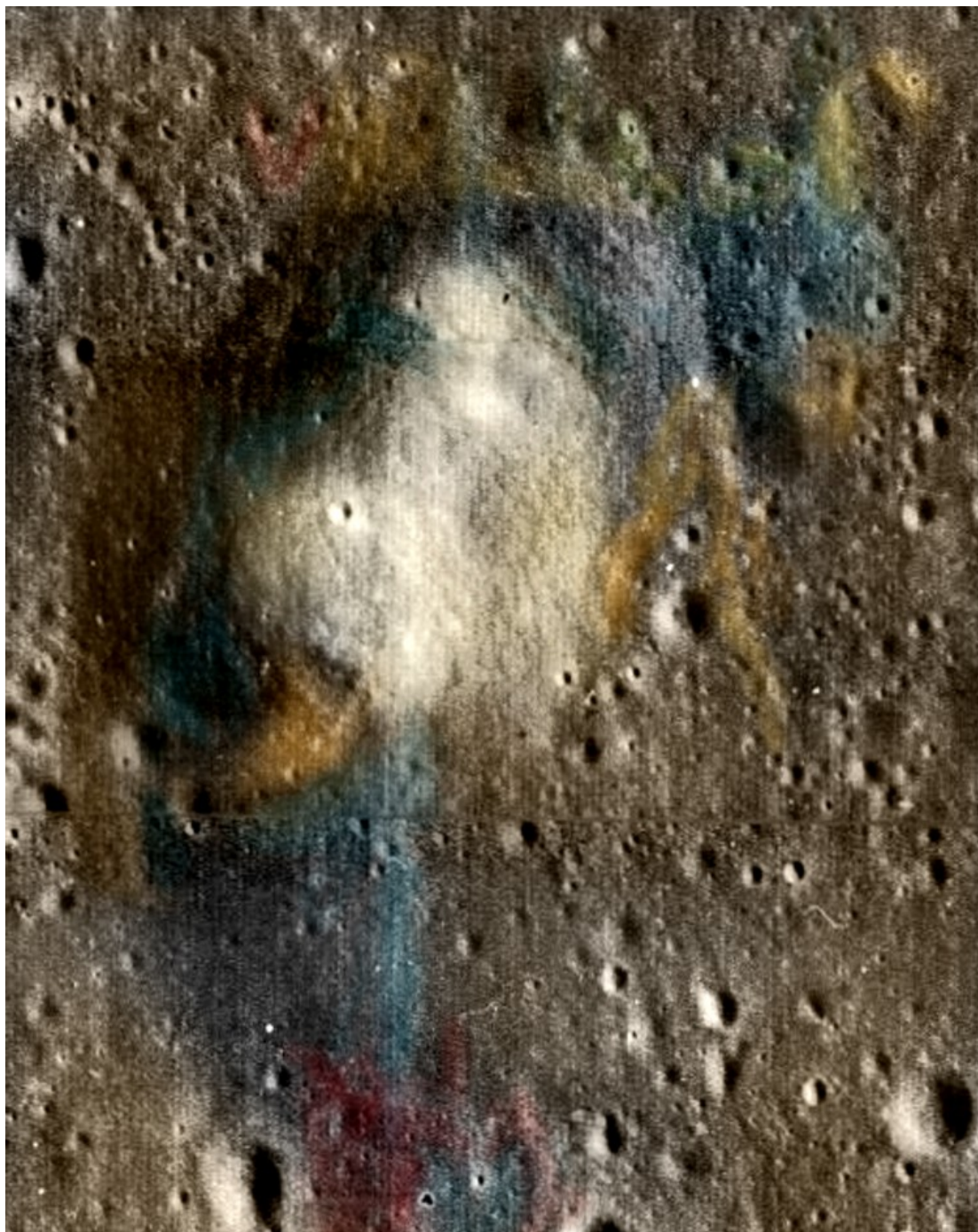
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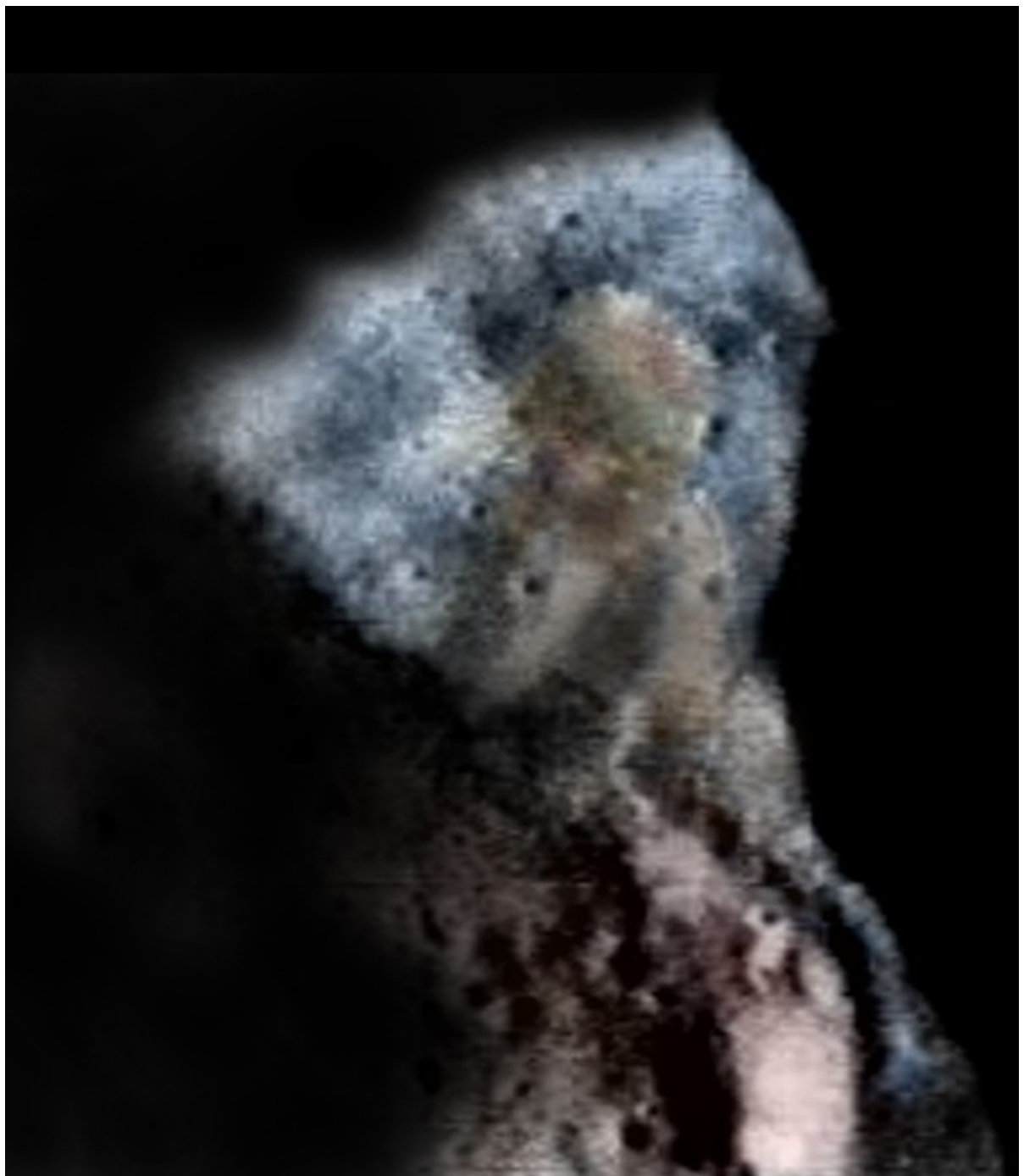
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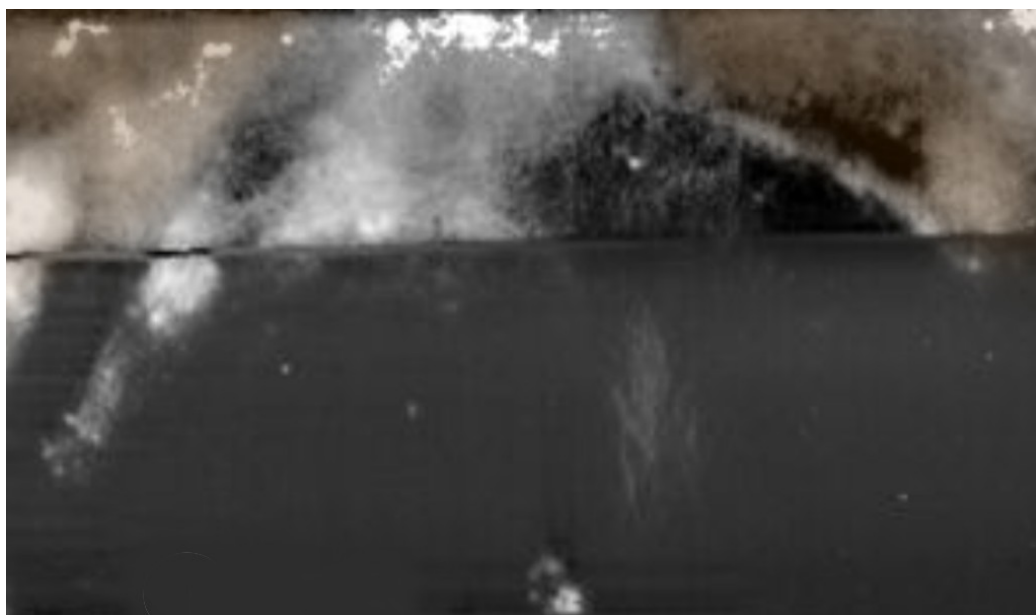
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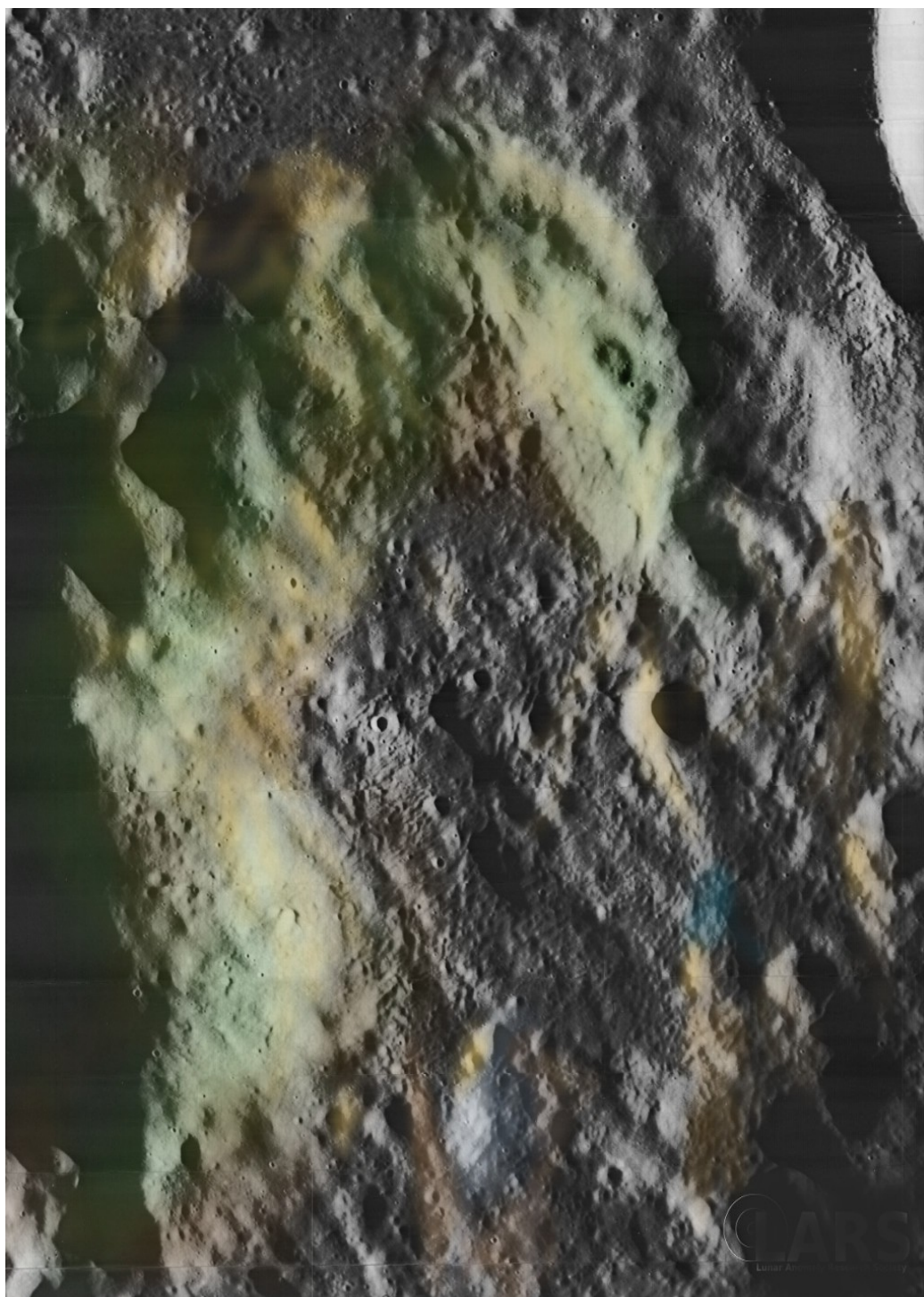
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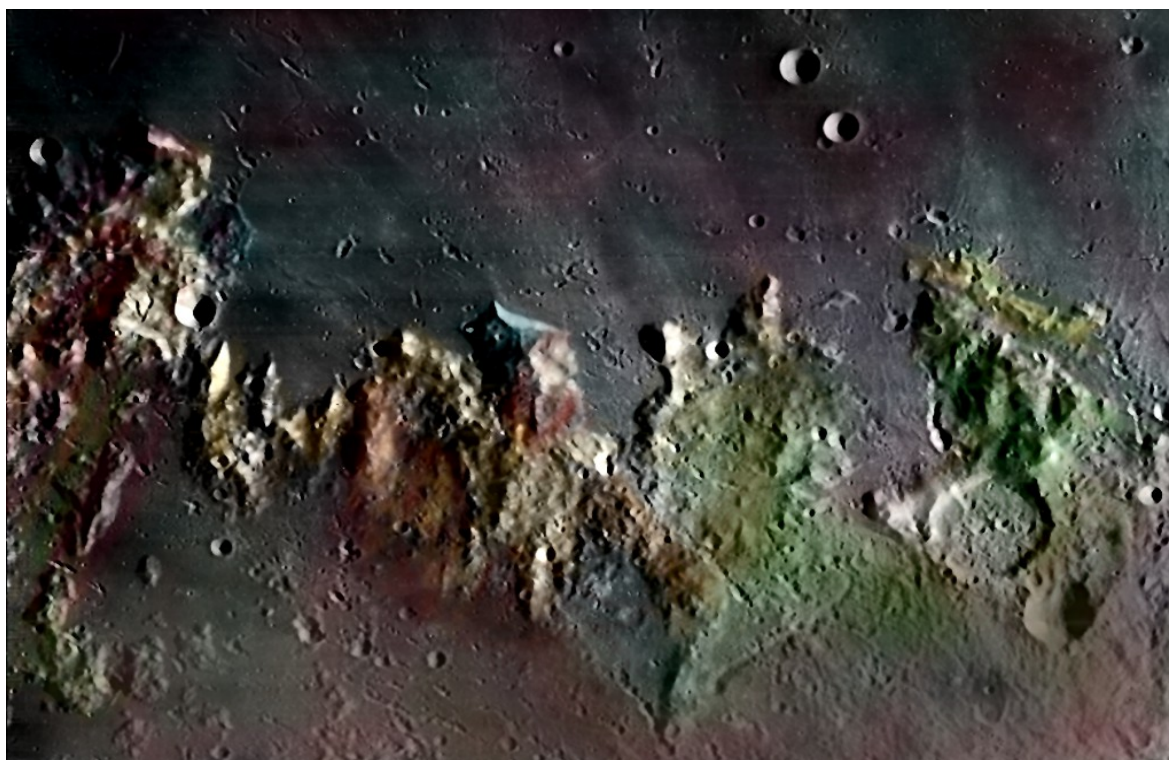
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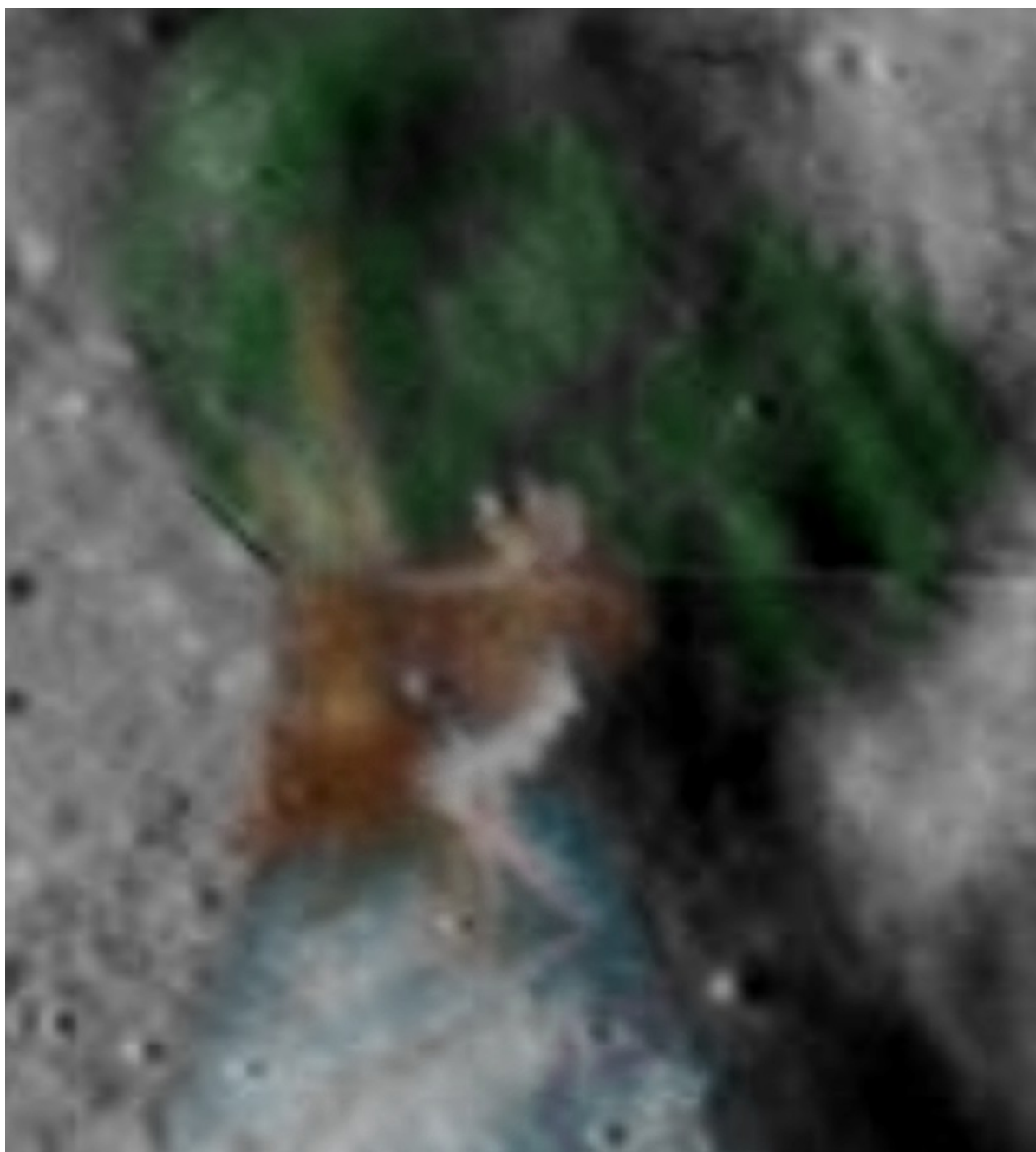
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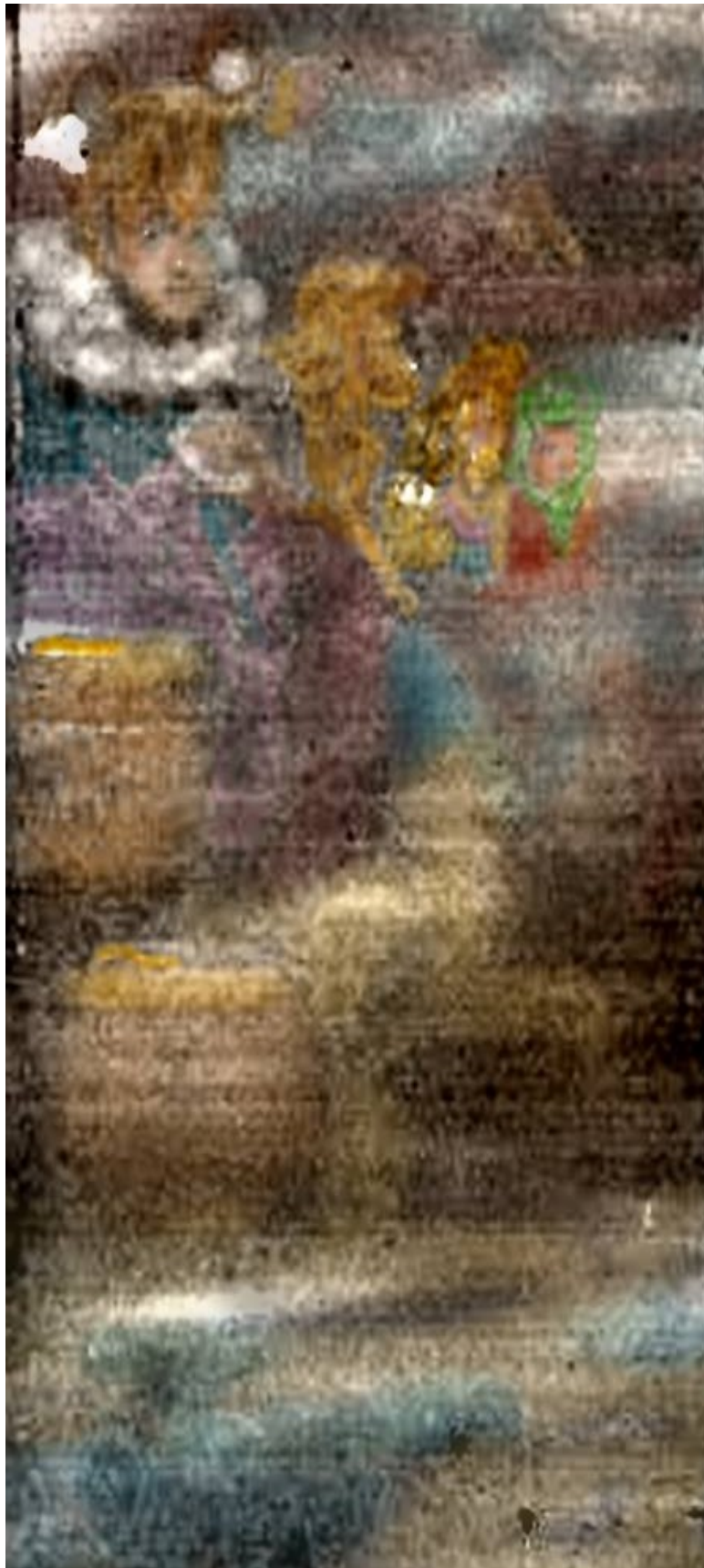
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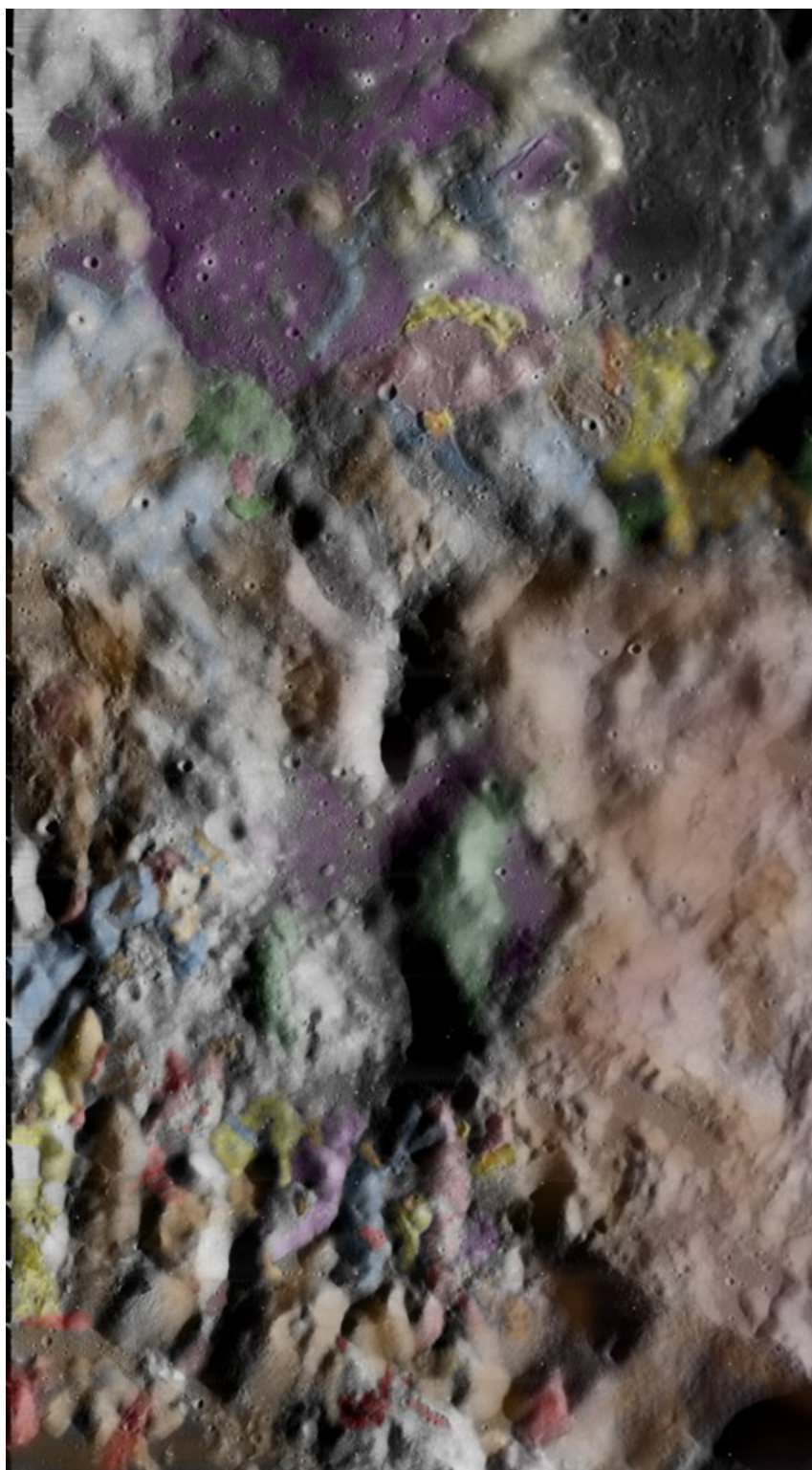
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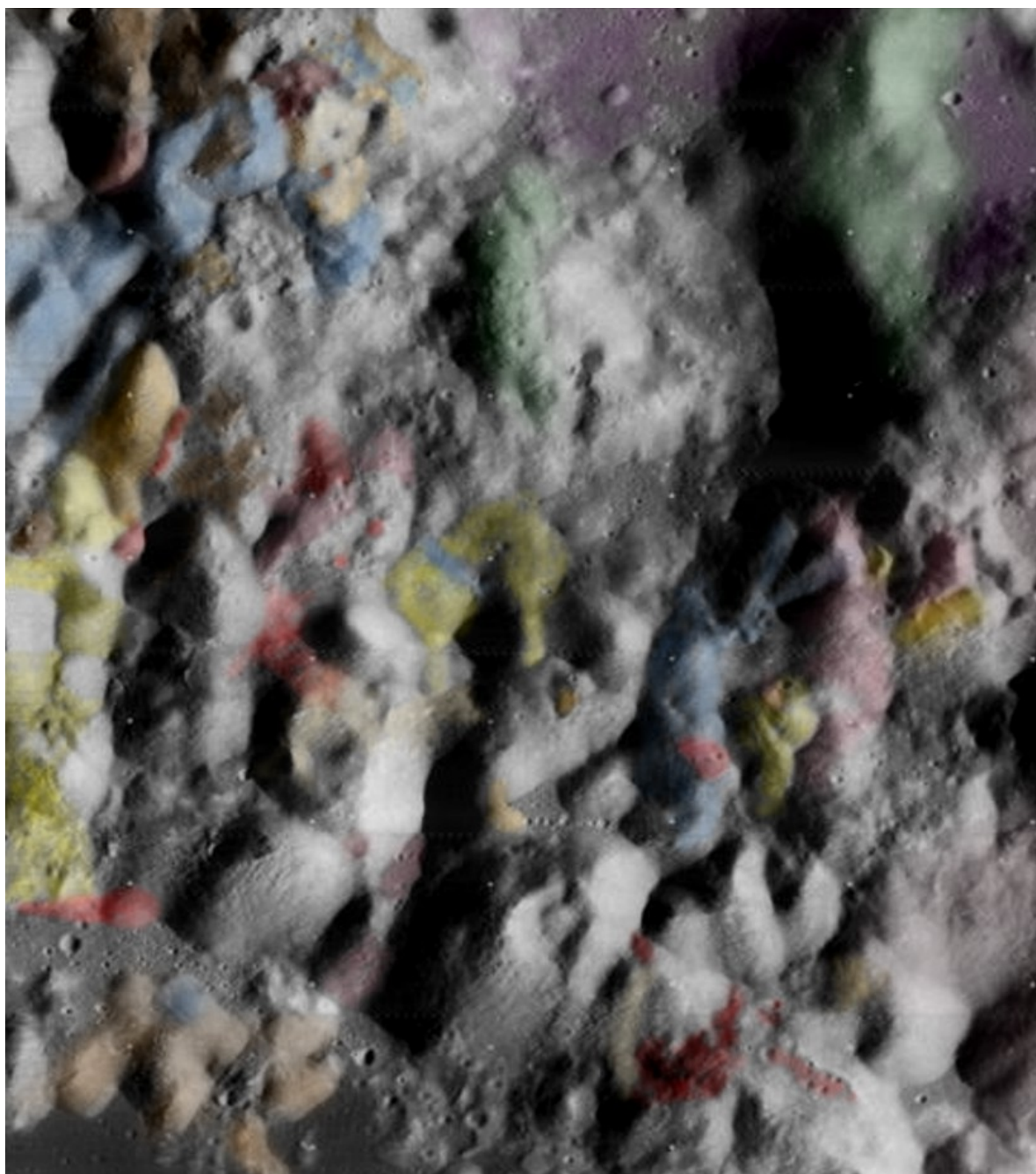
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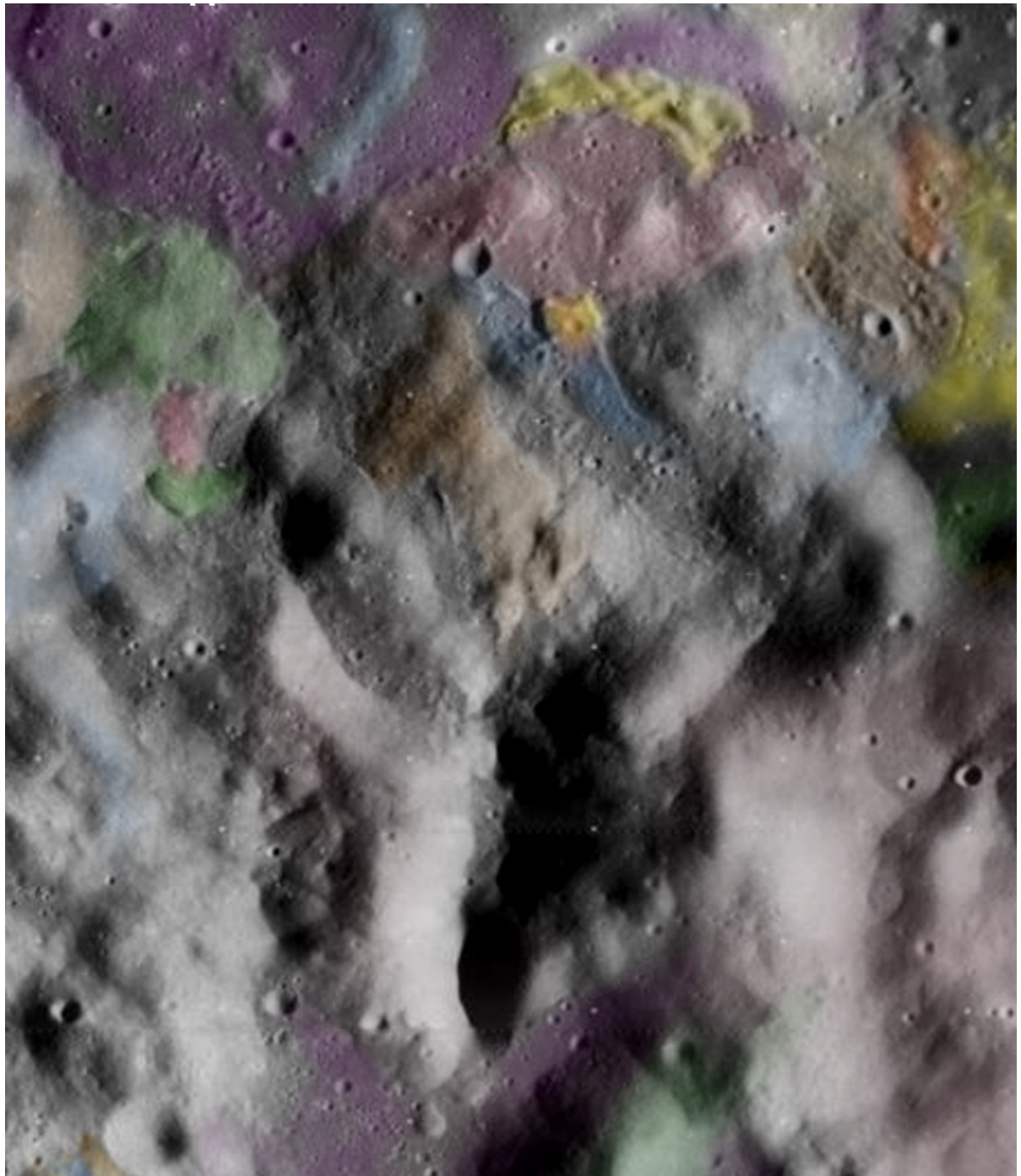
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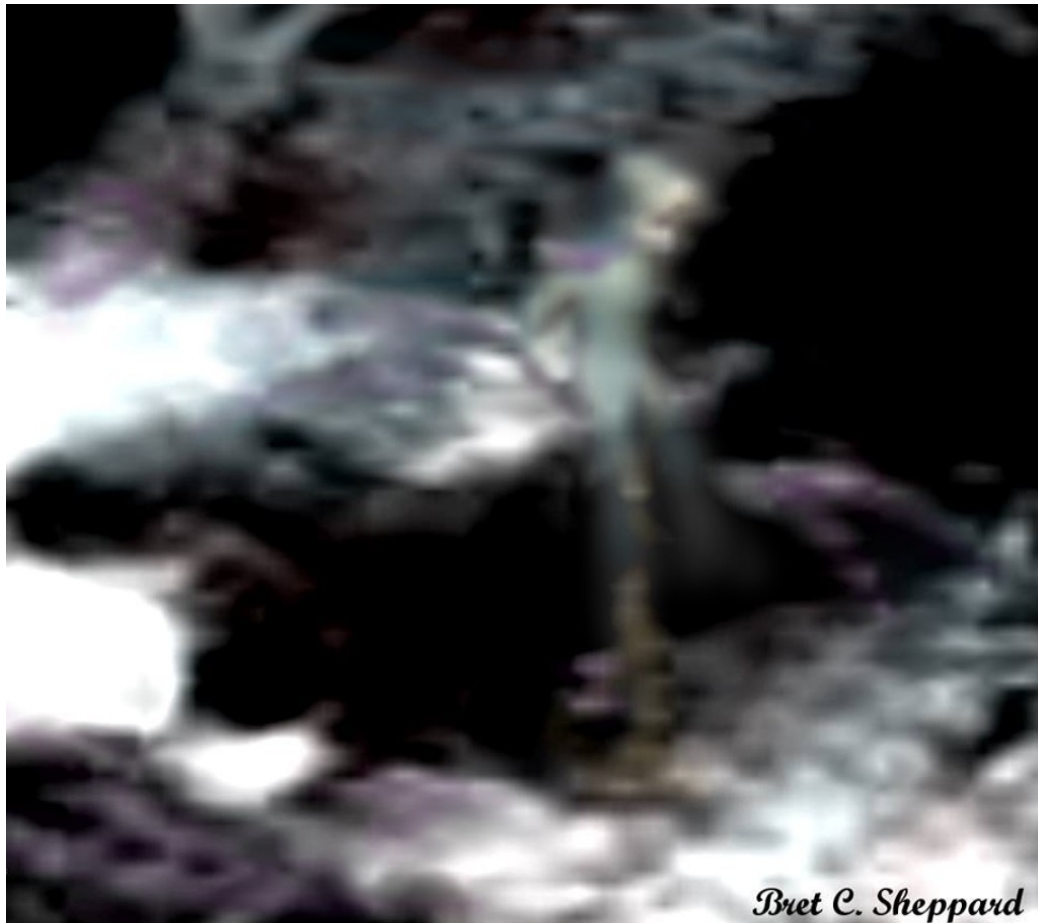
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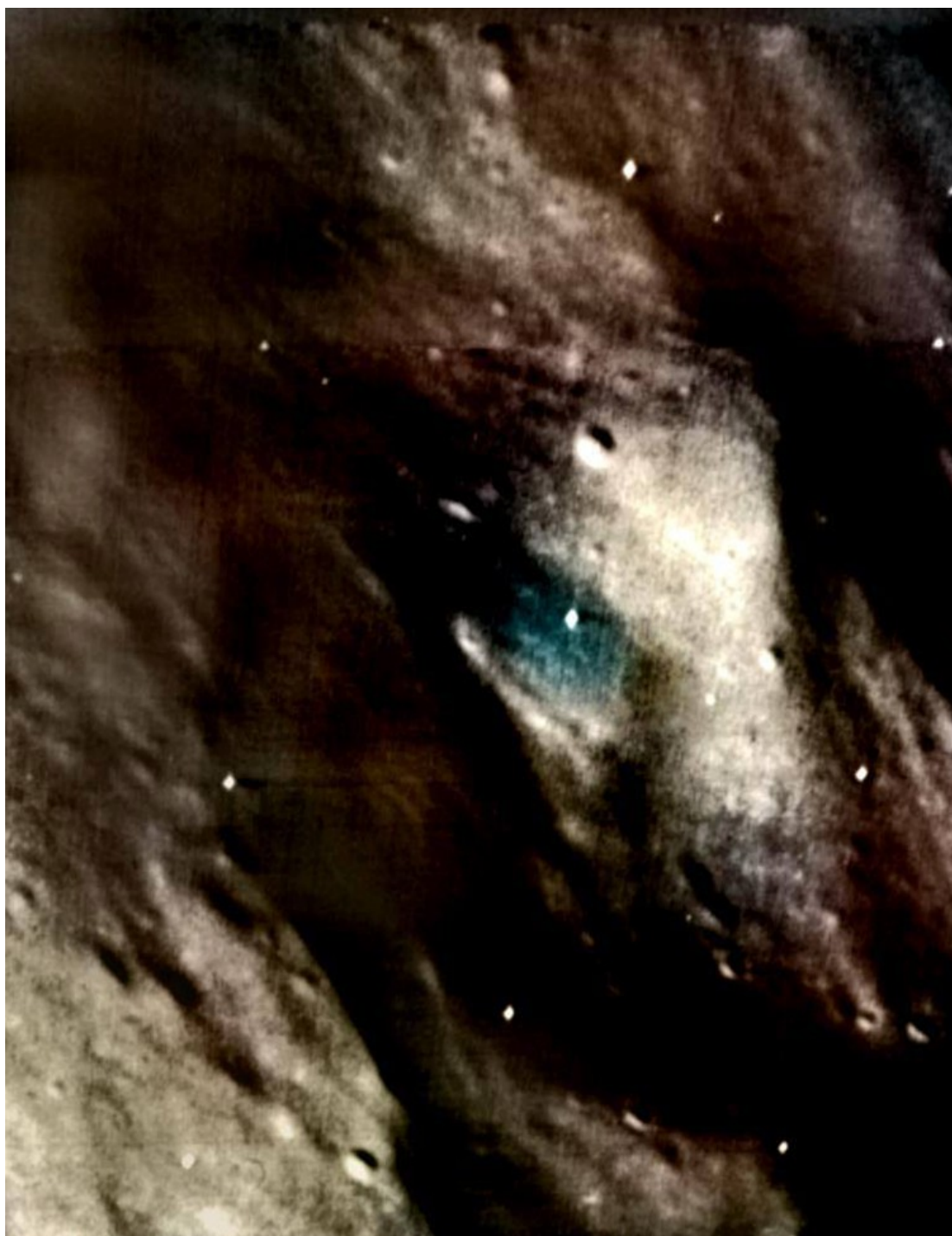
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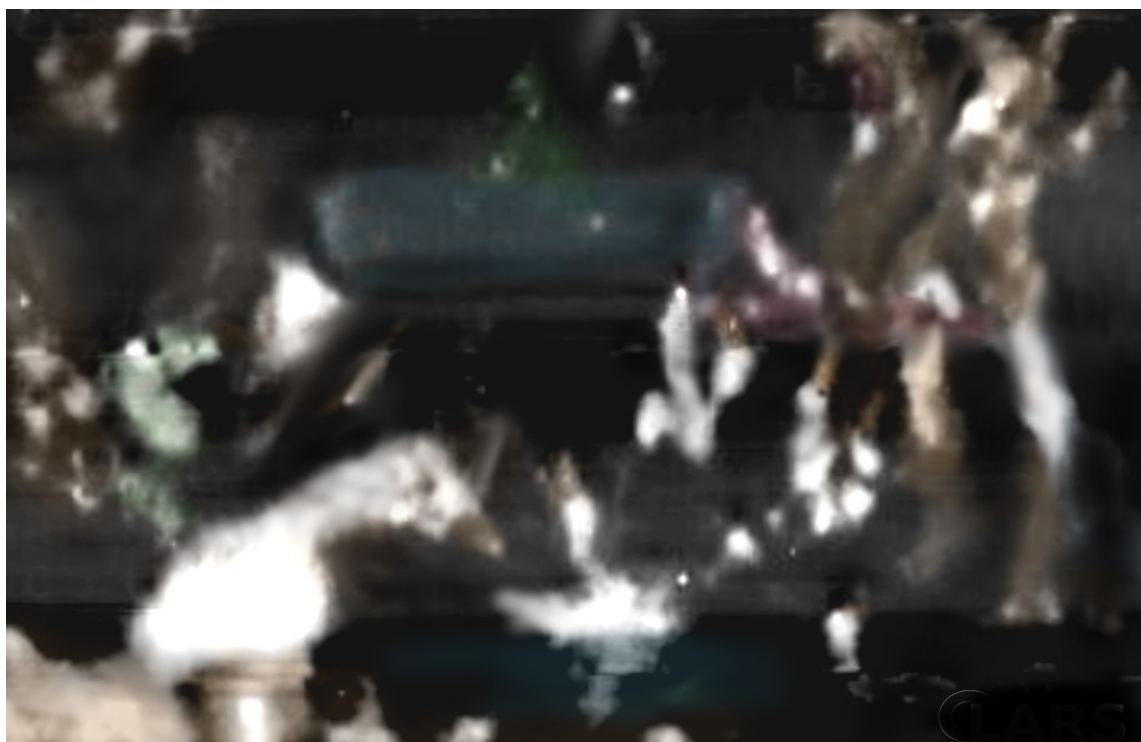
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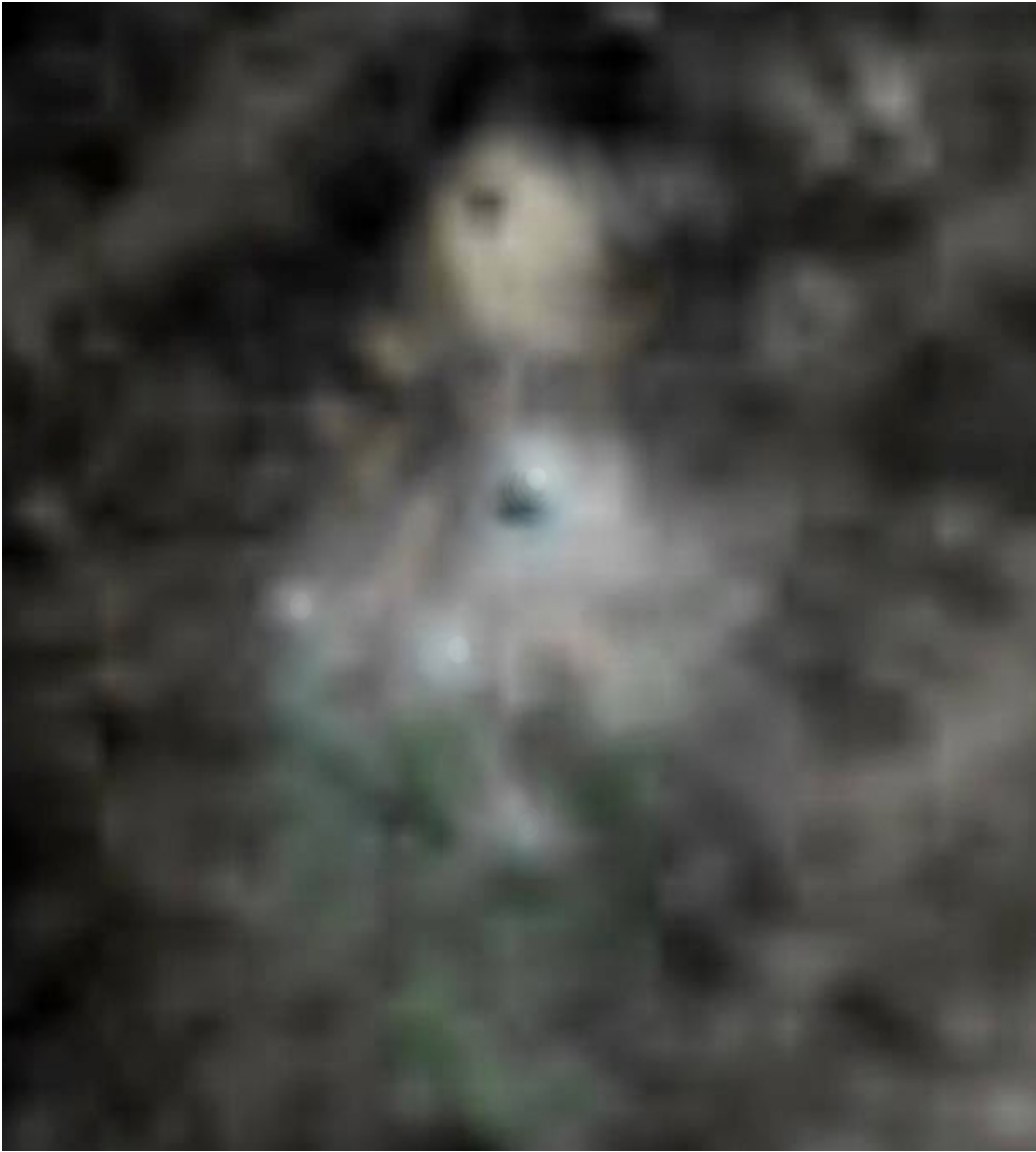
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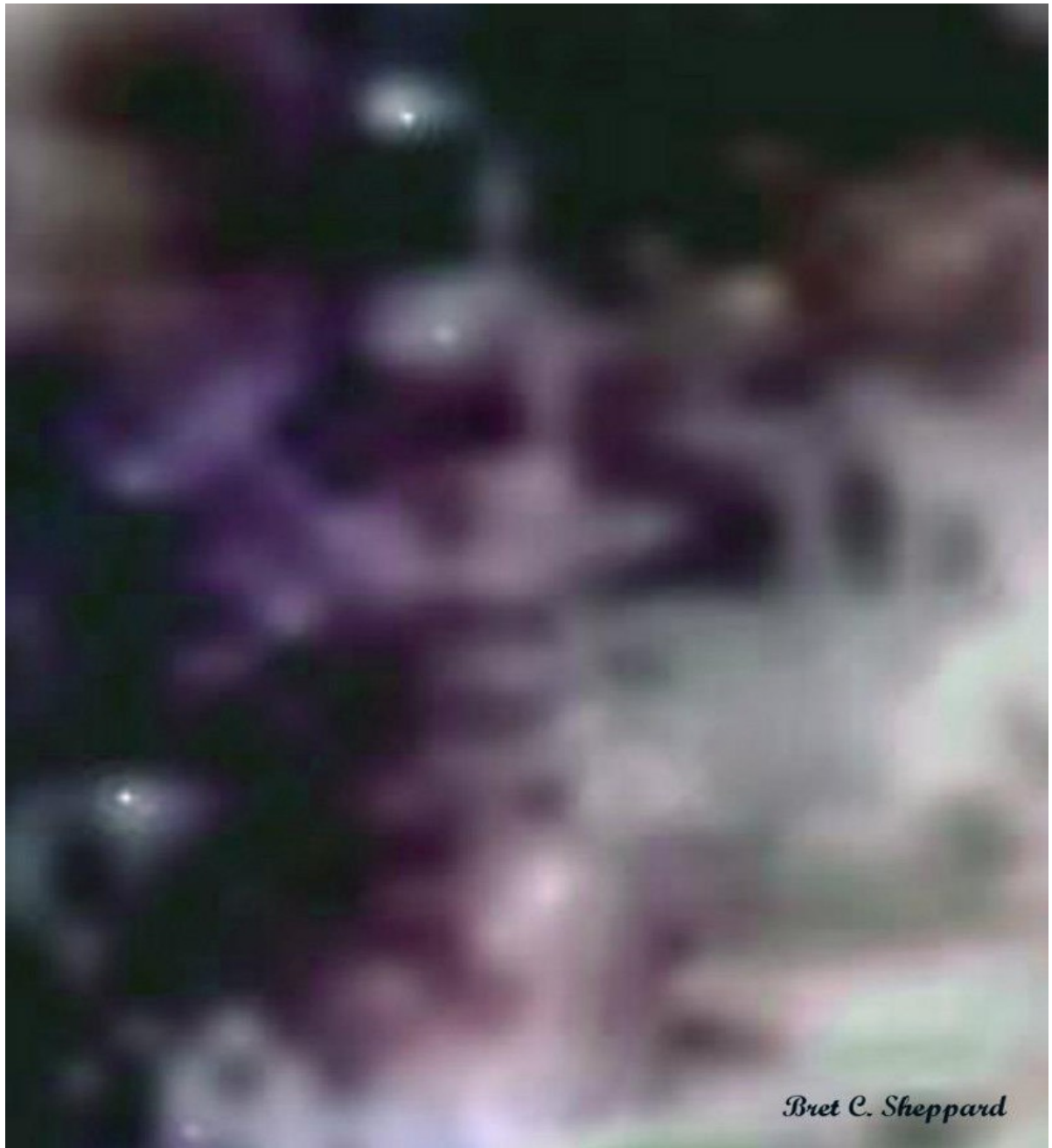
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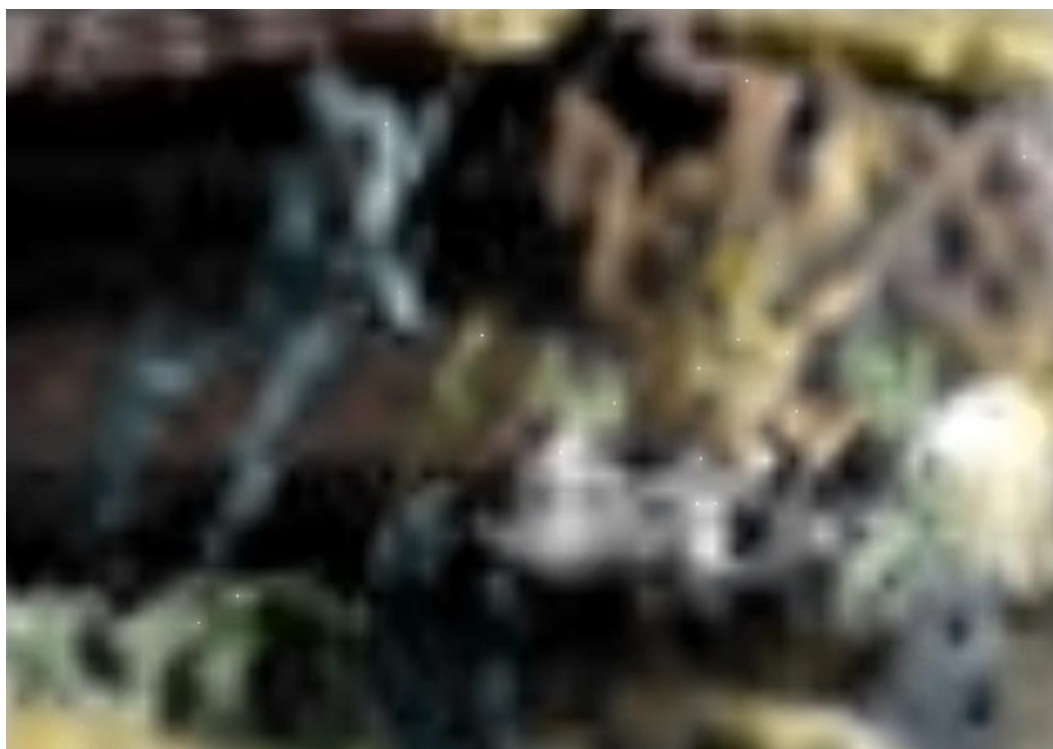
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PSA047



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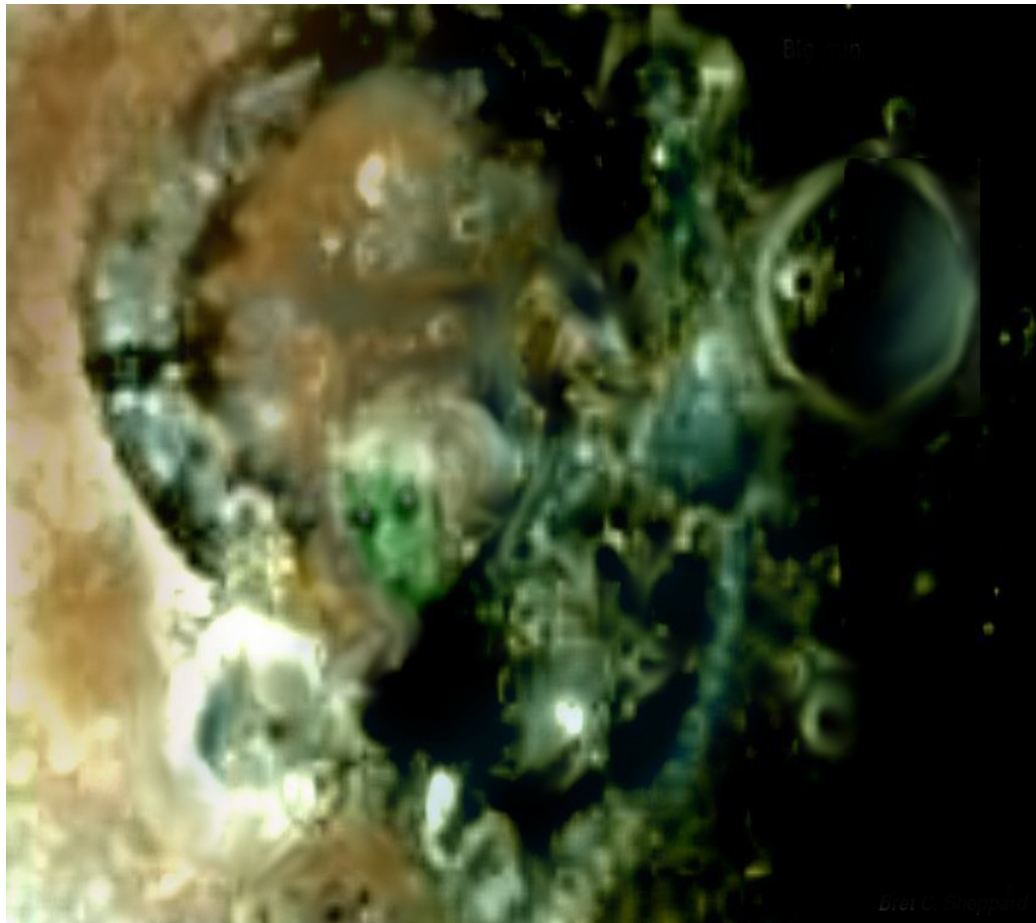


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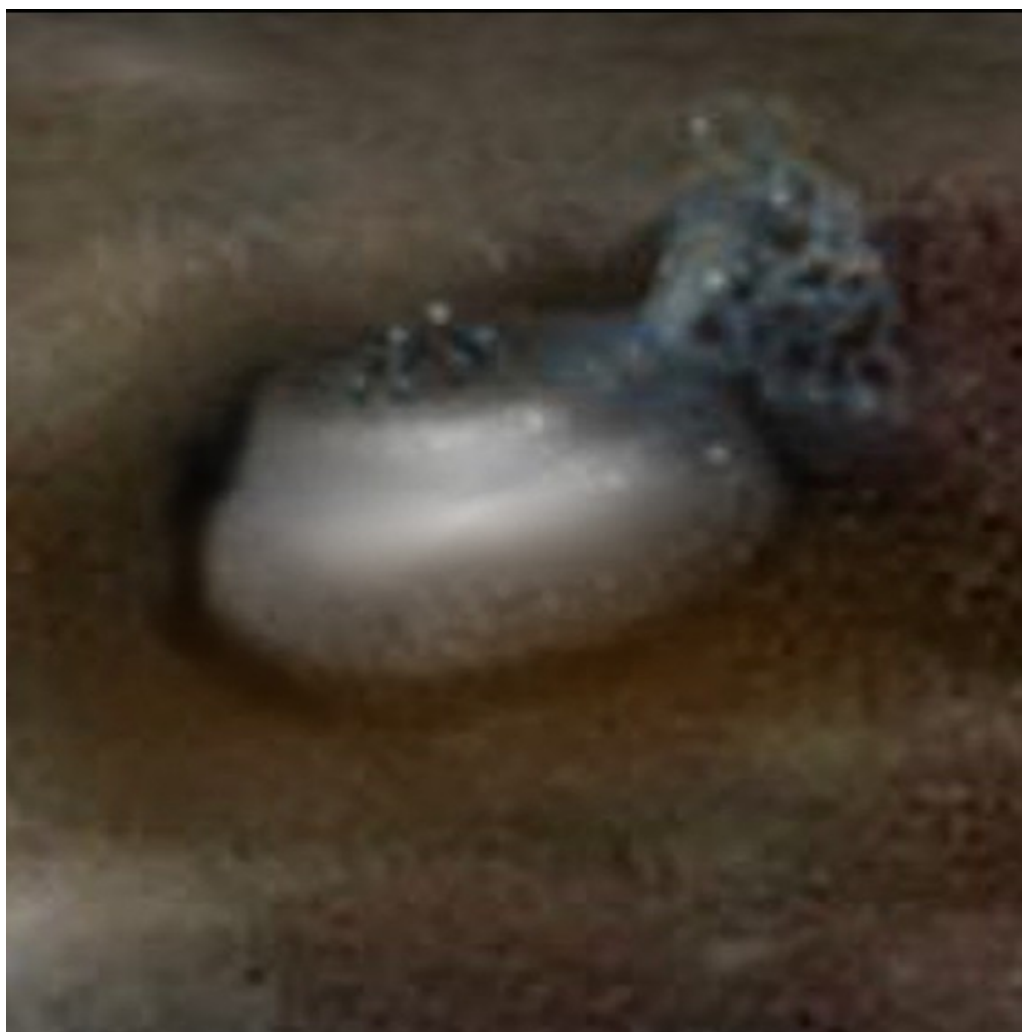


Bret C. Sheppard

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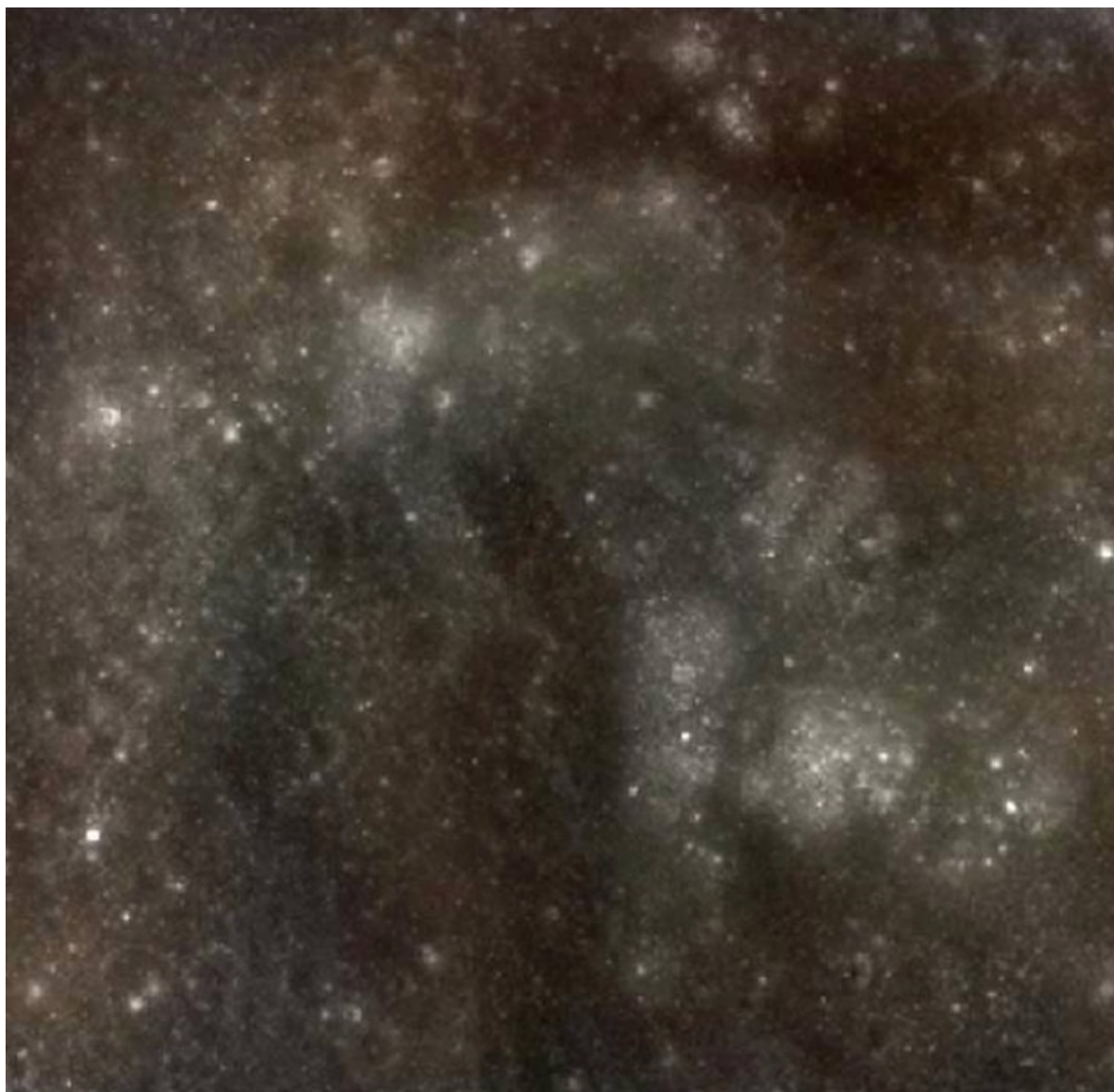
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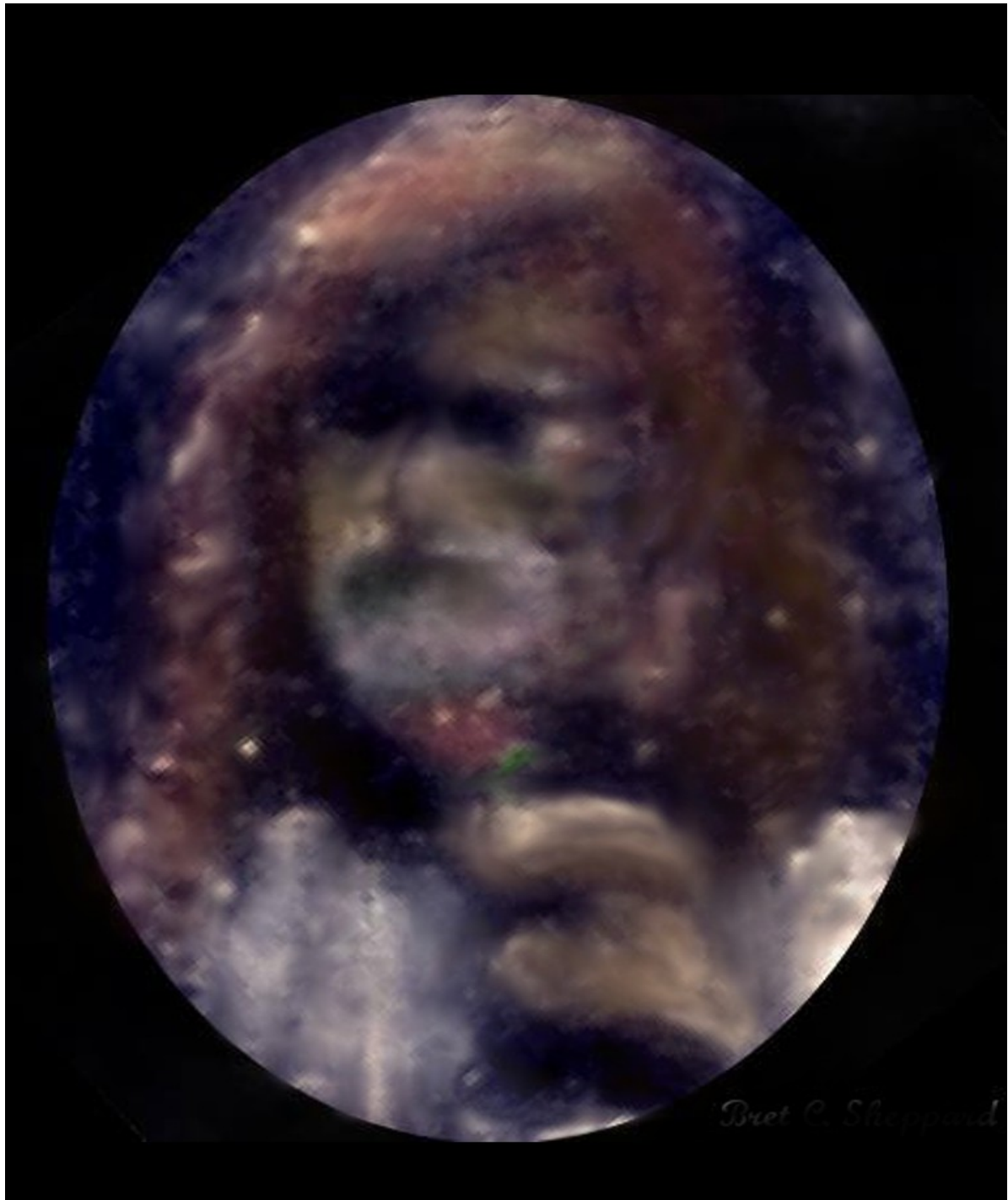
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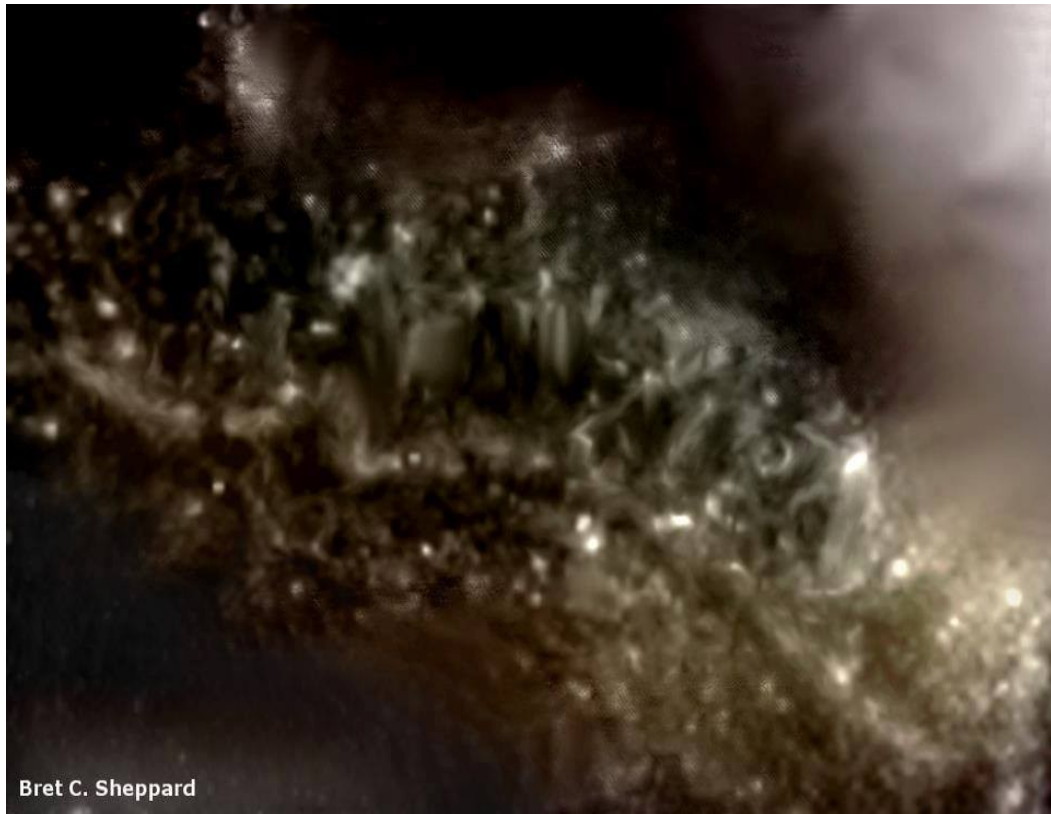
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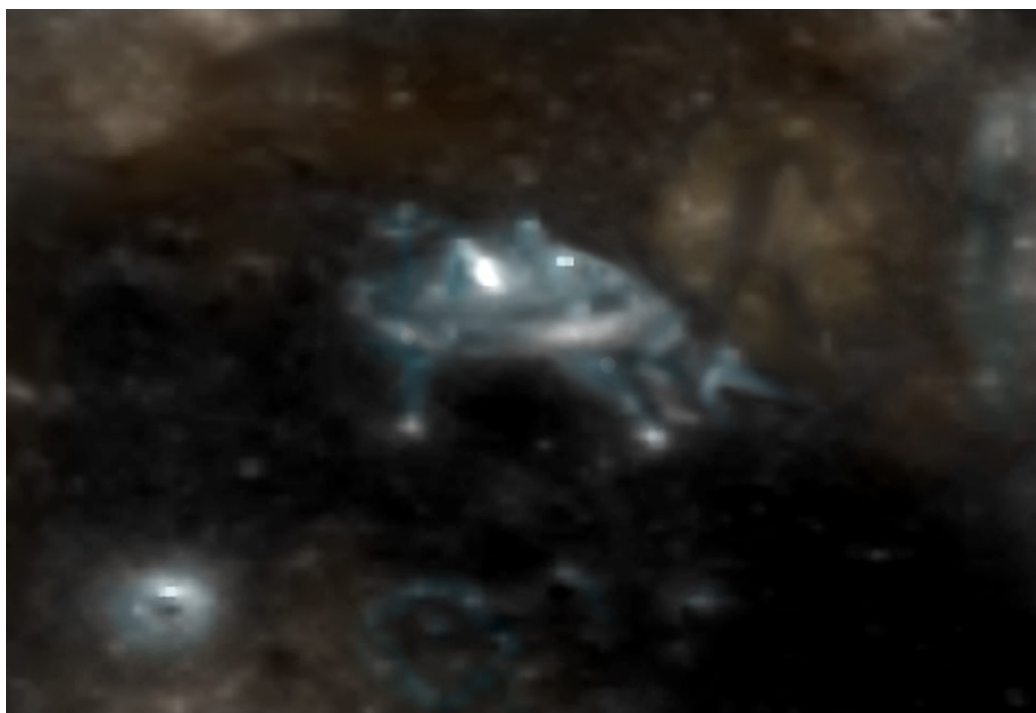
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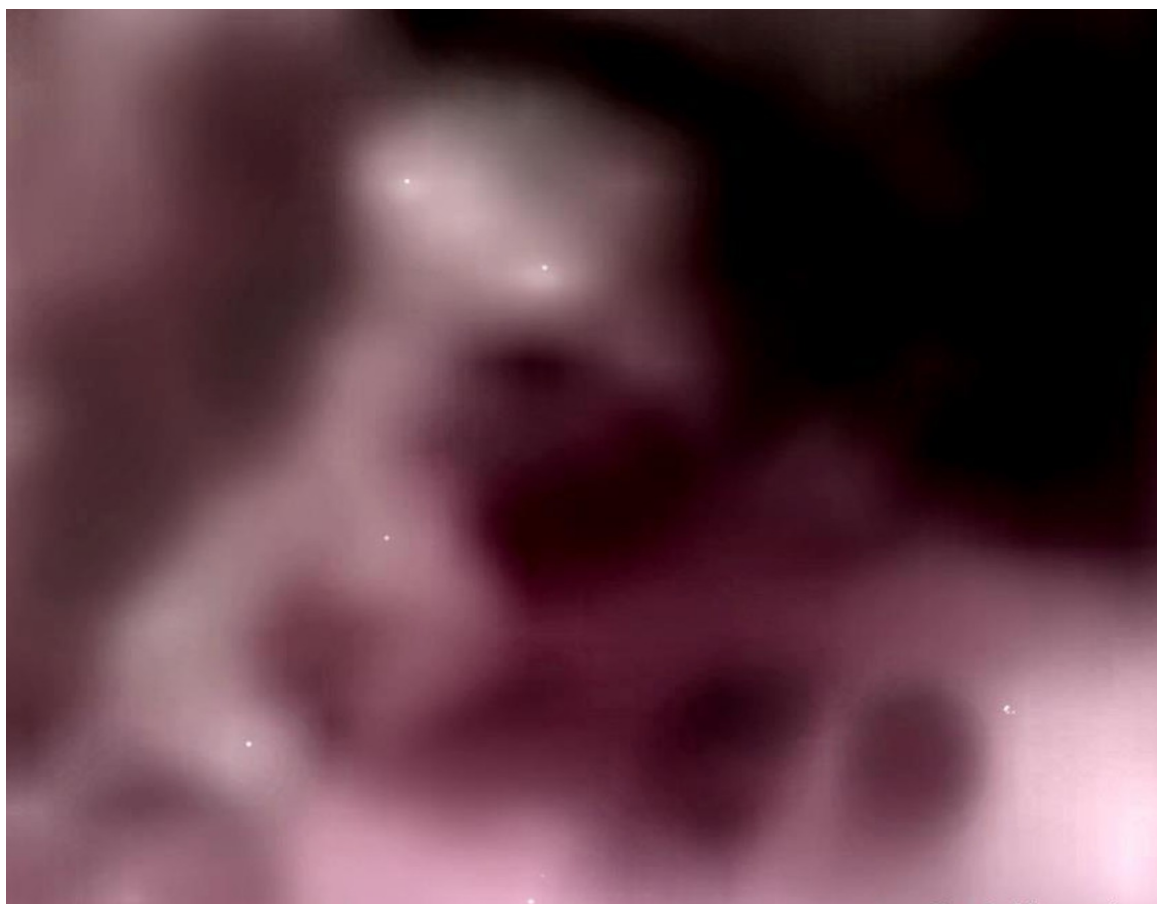
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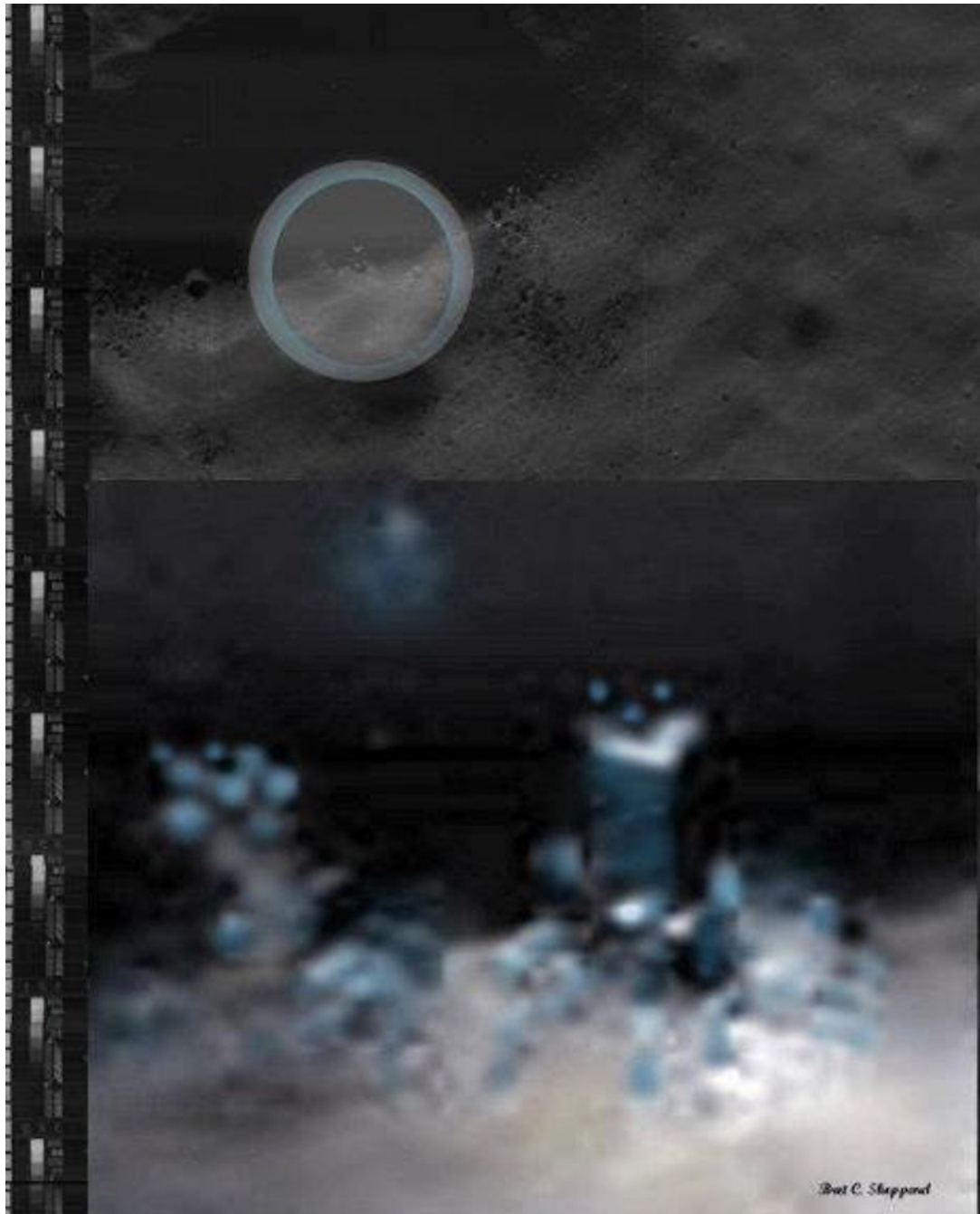
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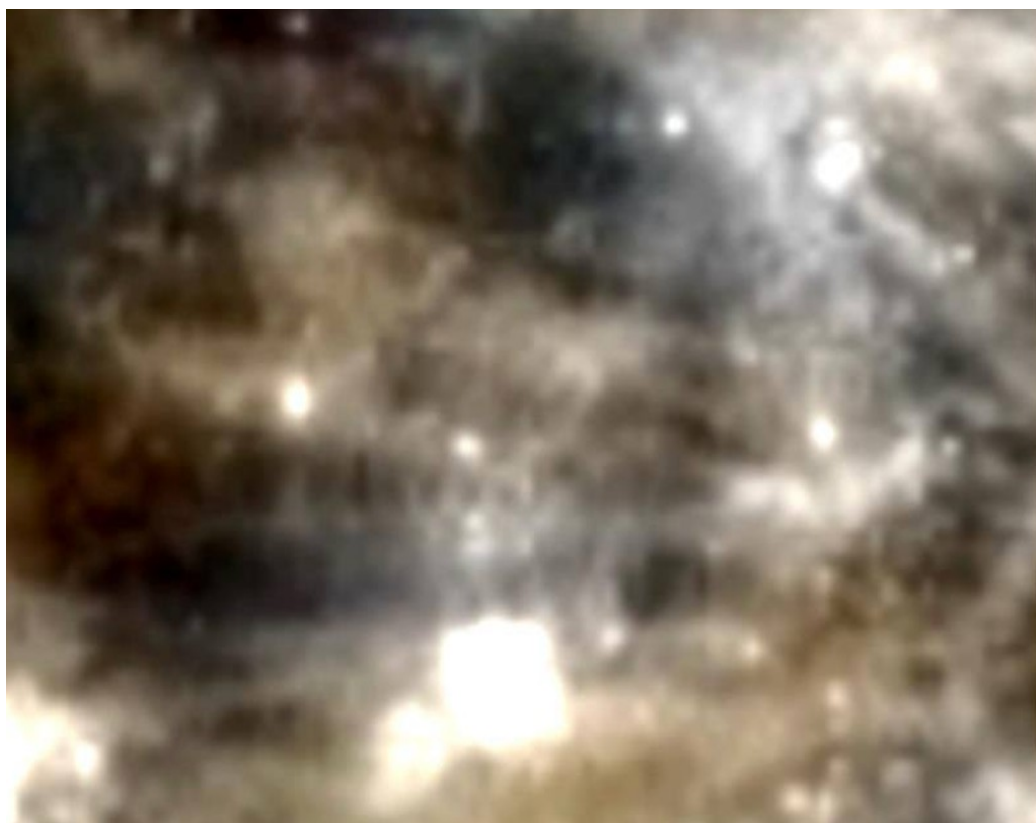
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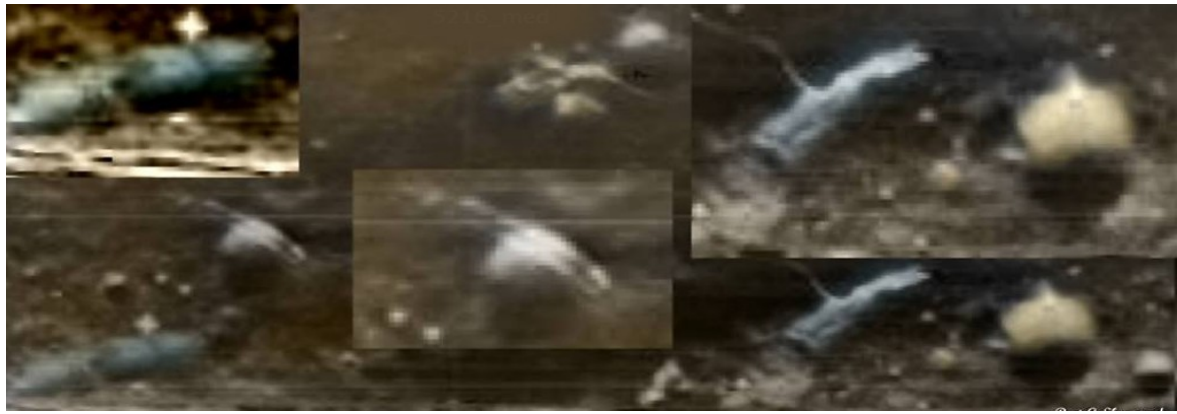
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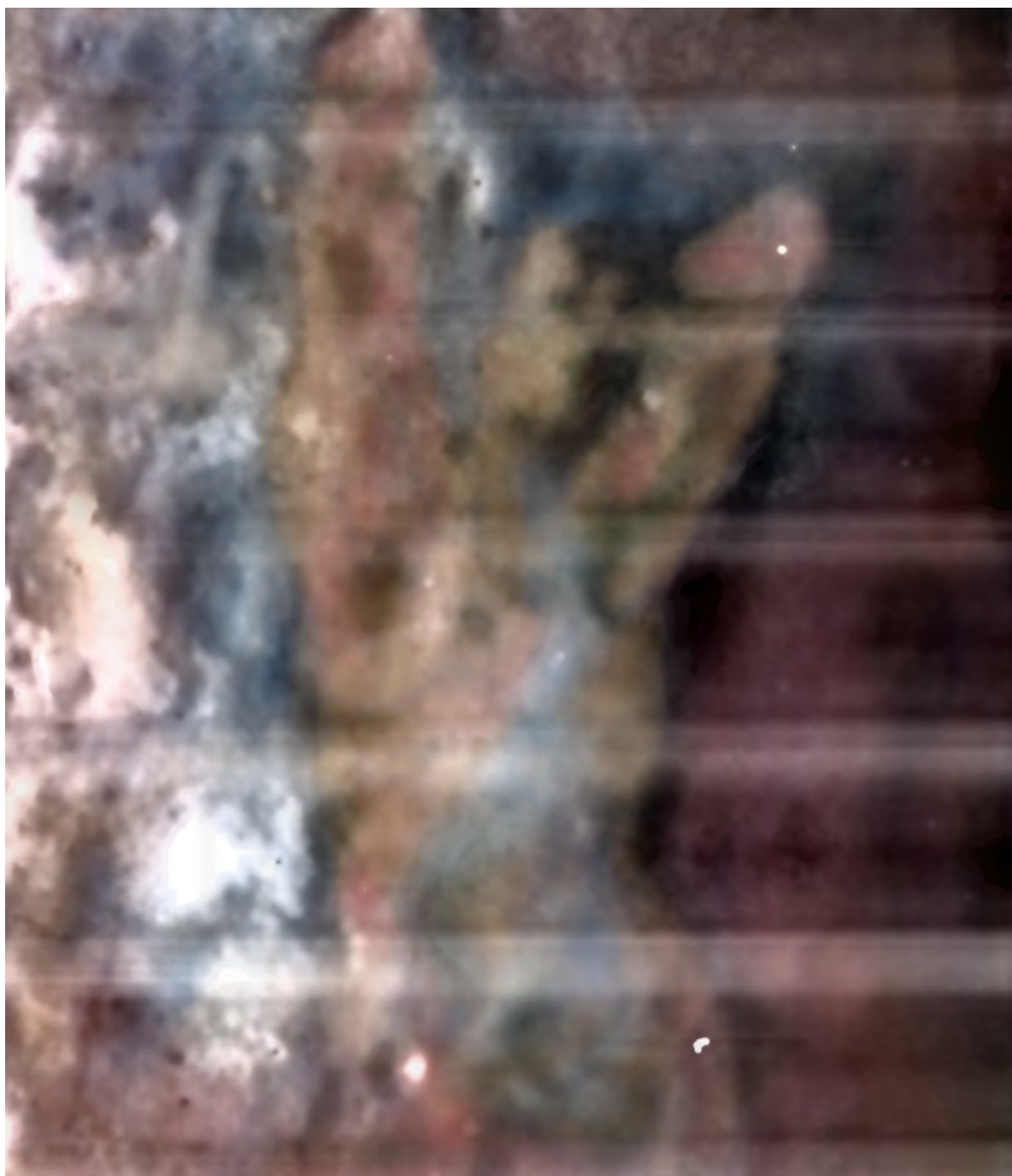


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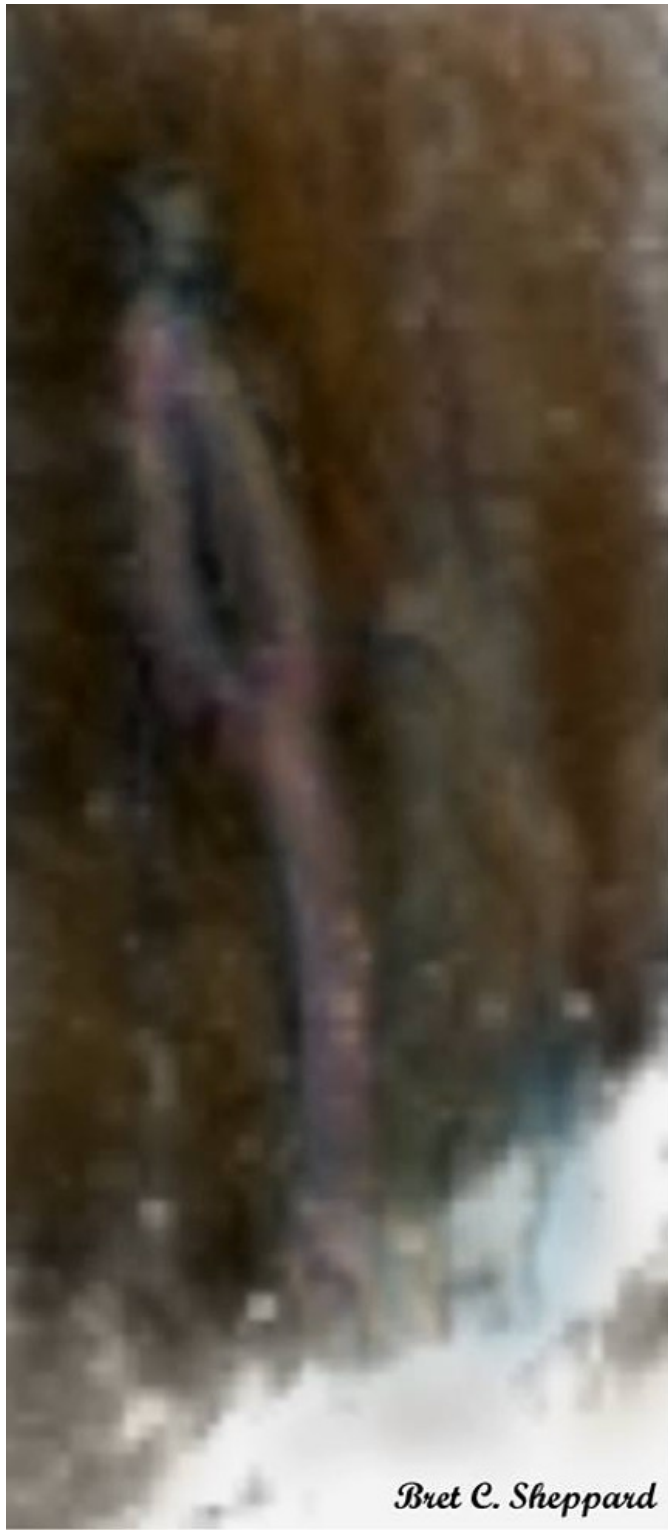
Bret C. Sheppard



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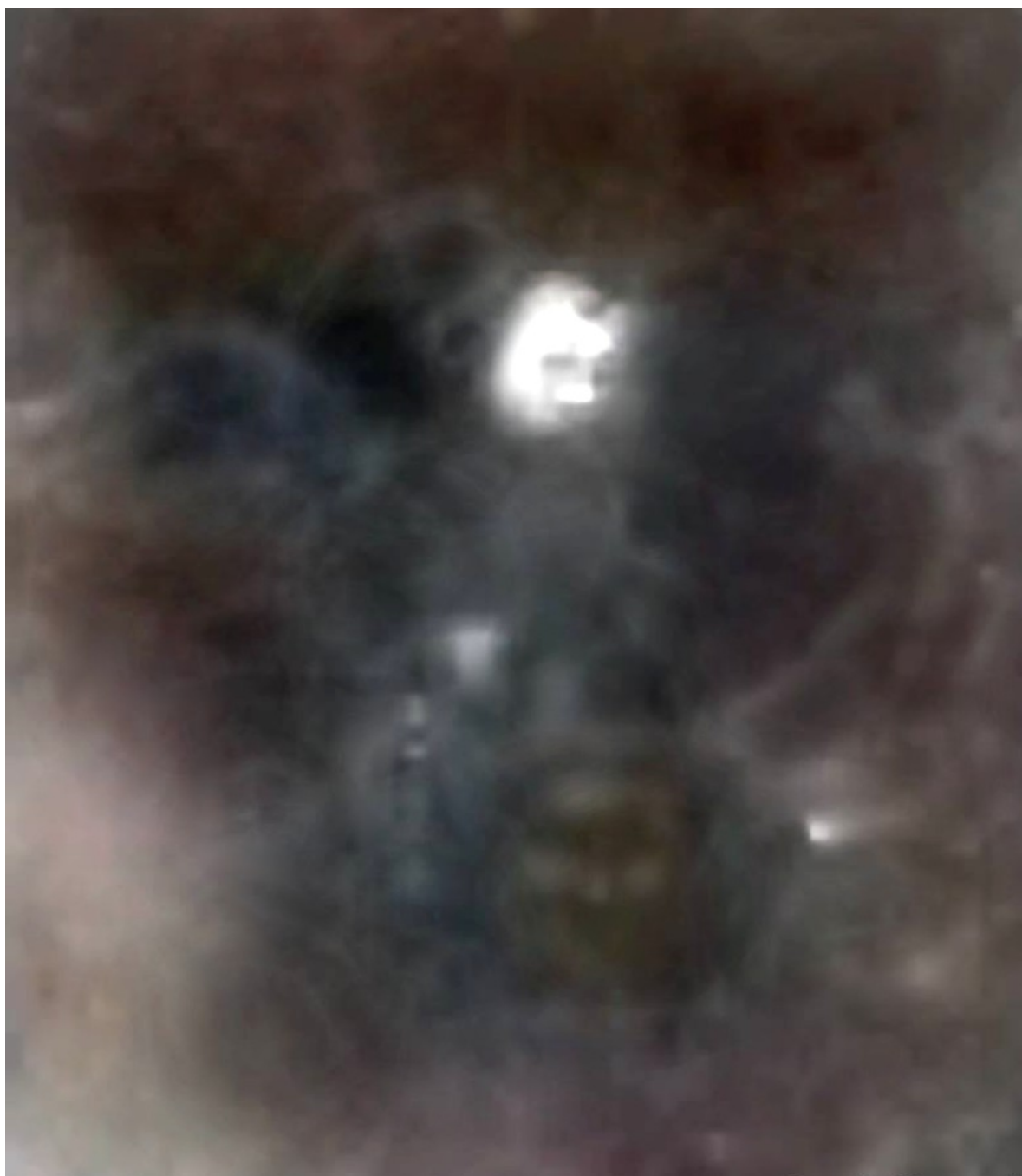


Bret C. Sheppard

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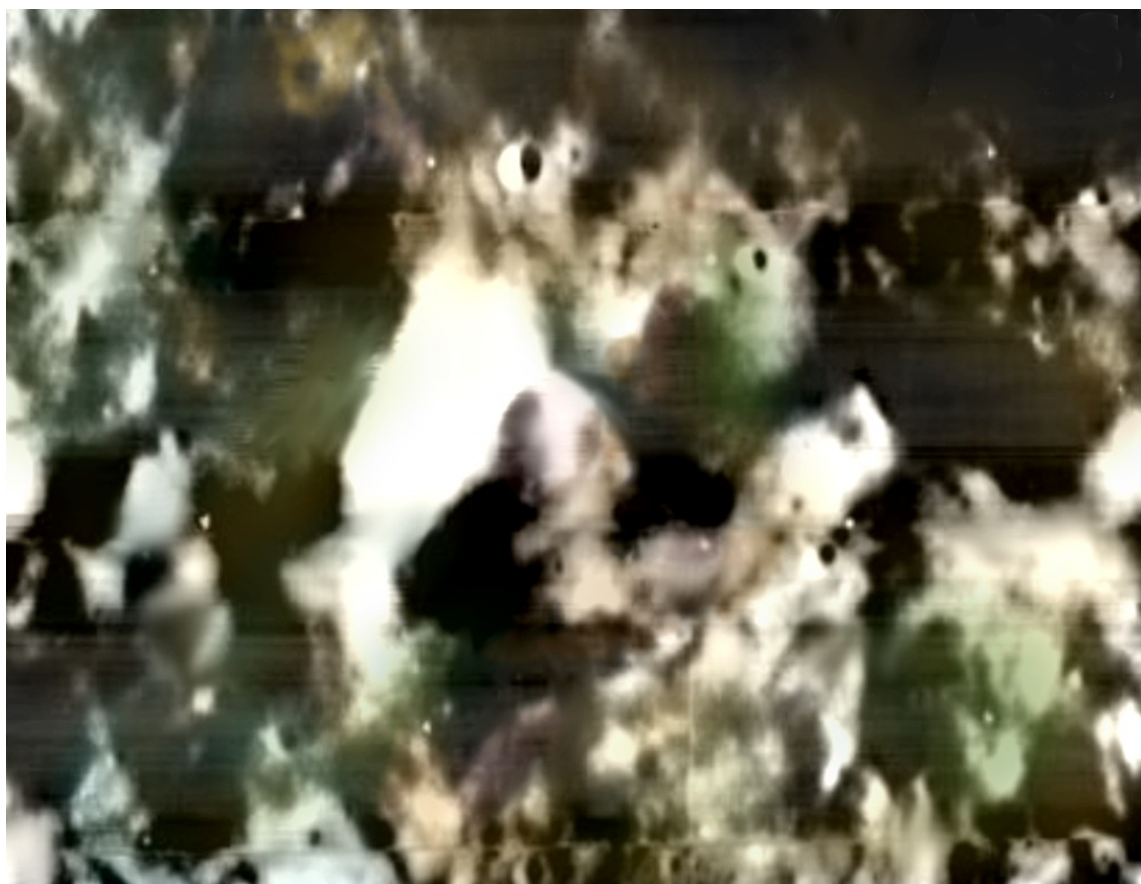
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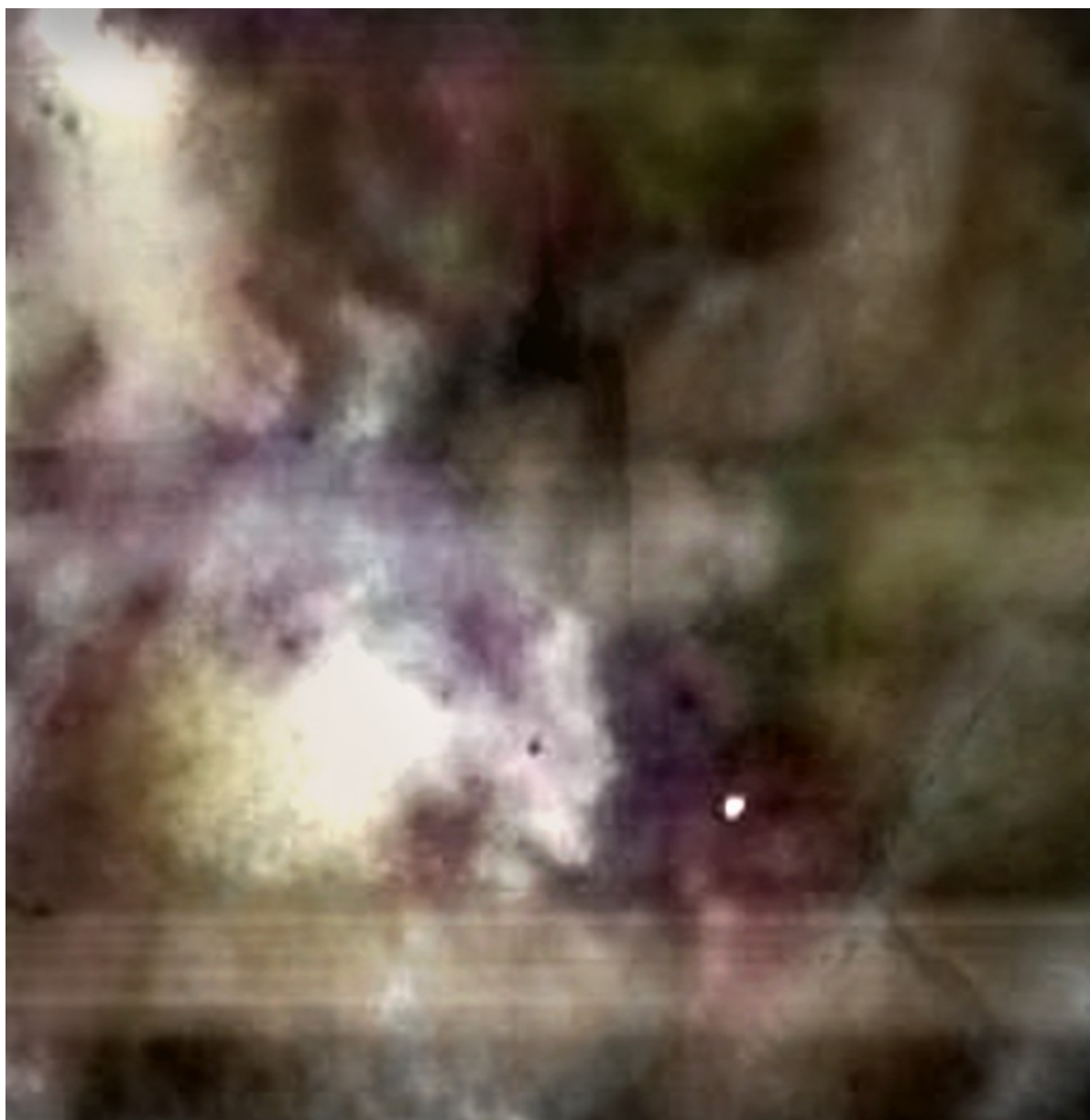
PSA065



PSA066



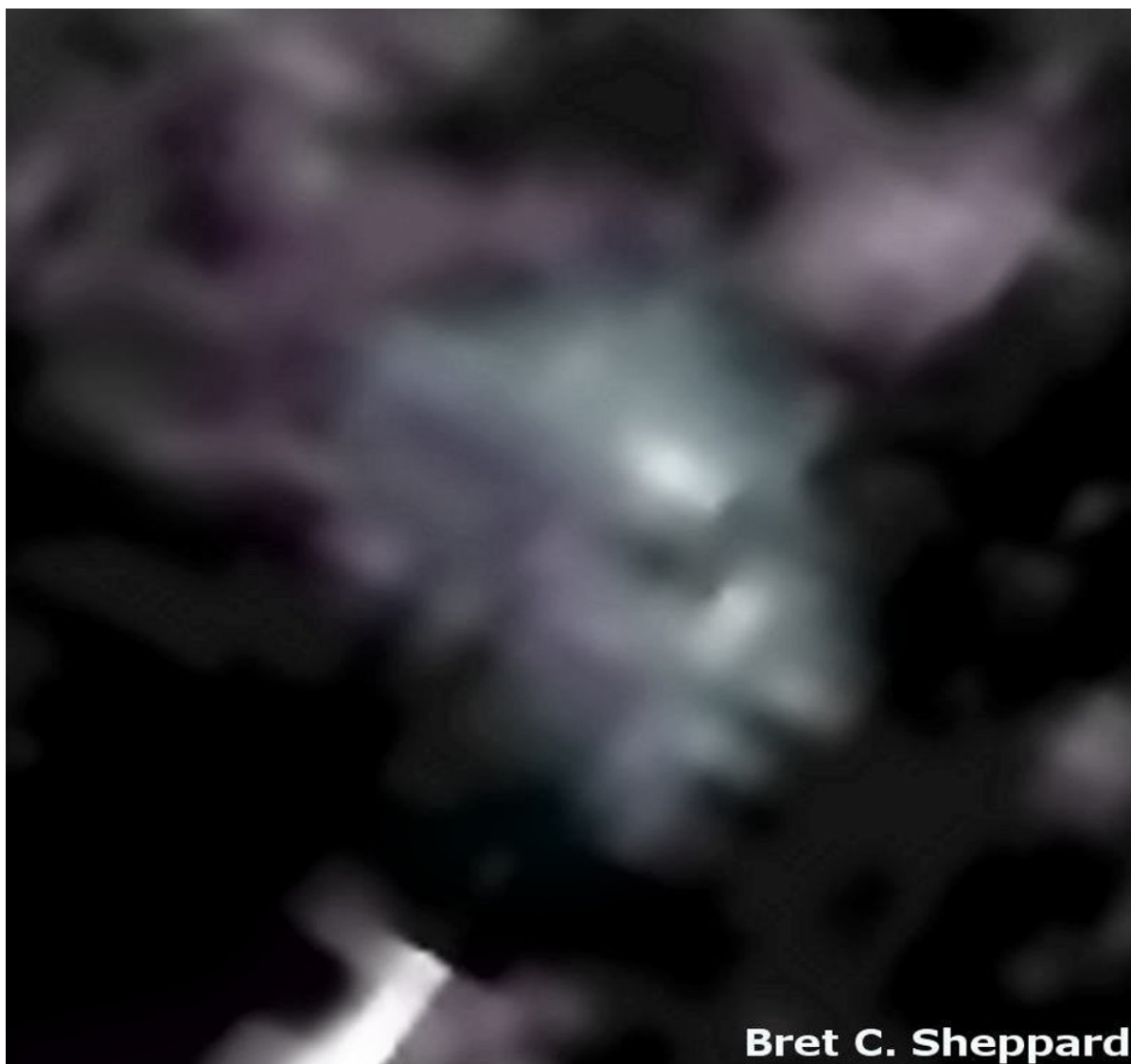
PSA067



PSA068



PSA069

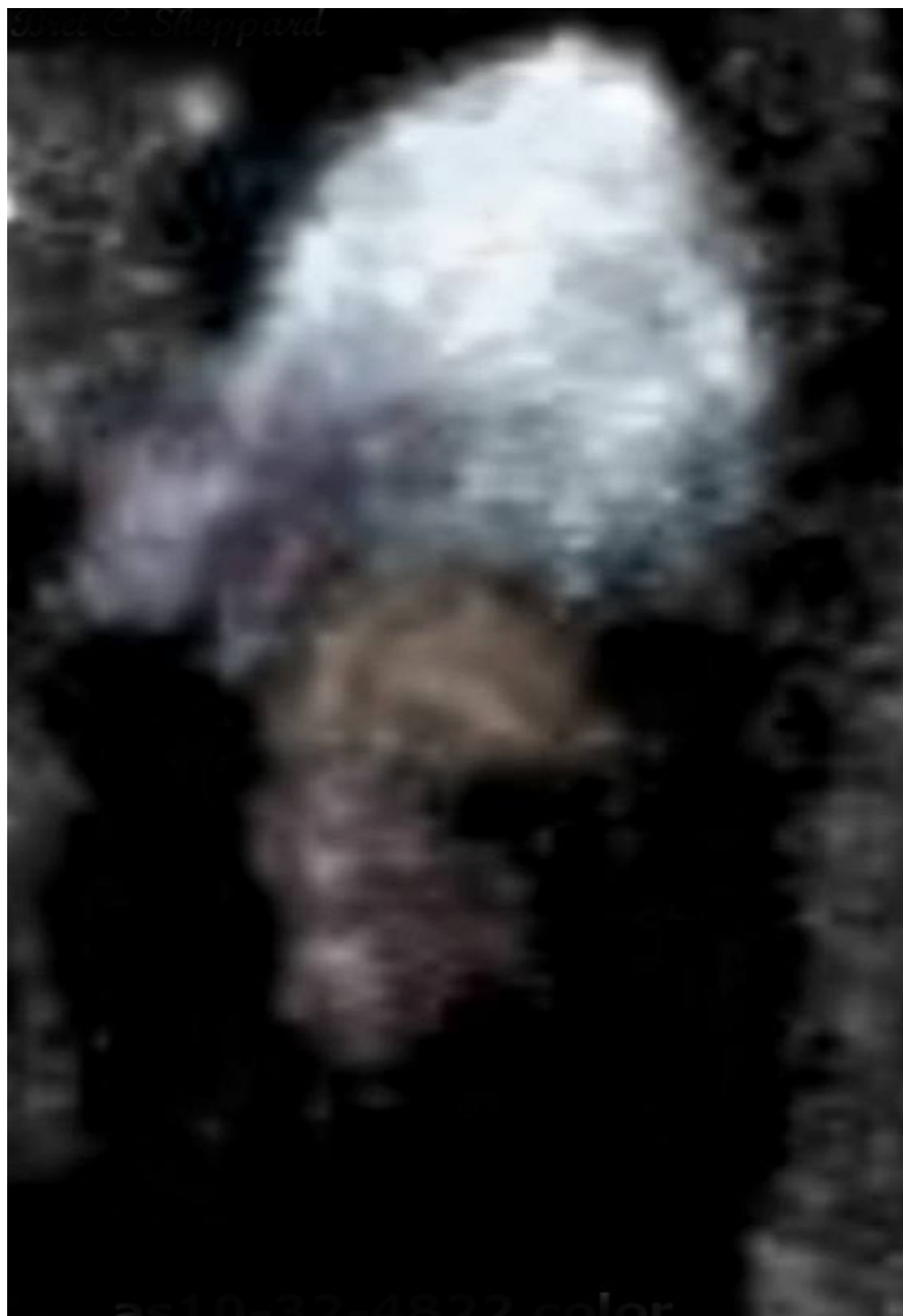


Bret C. Sheppard

PSA070



PSA071



PSA072



PSA073

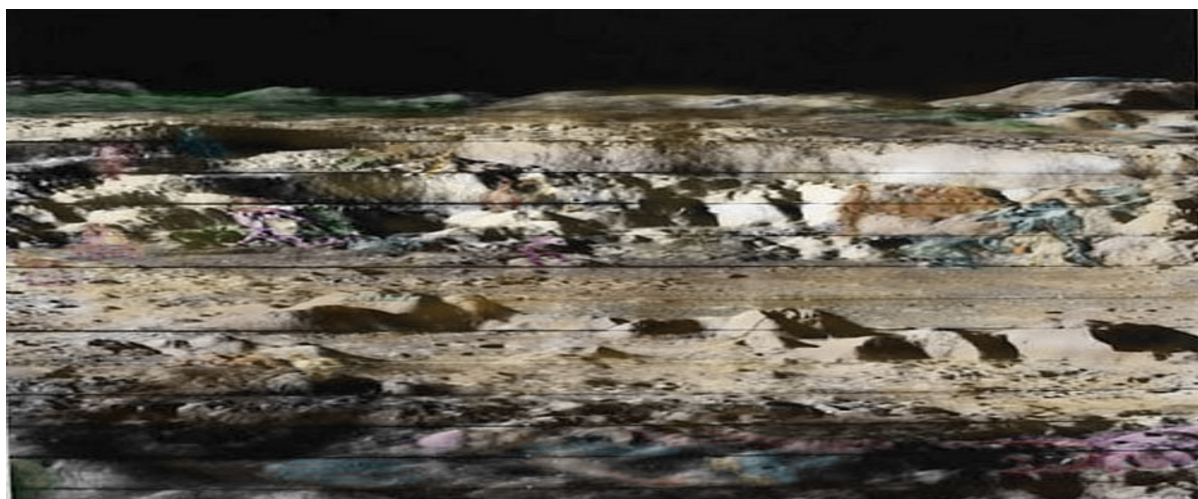


PSA074



Bret C. Sheppard

PSA075



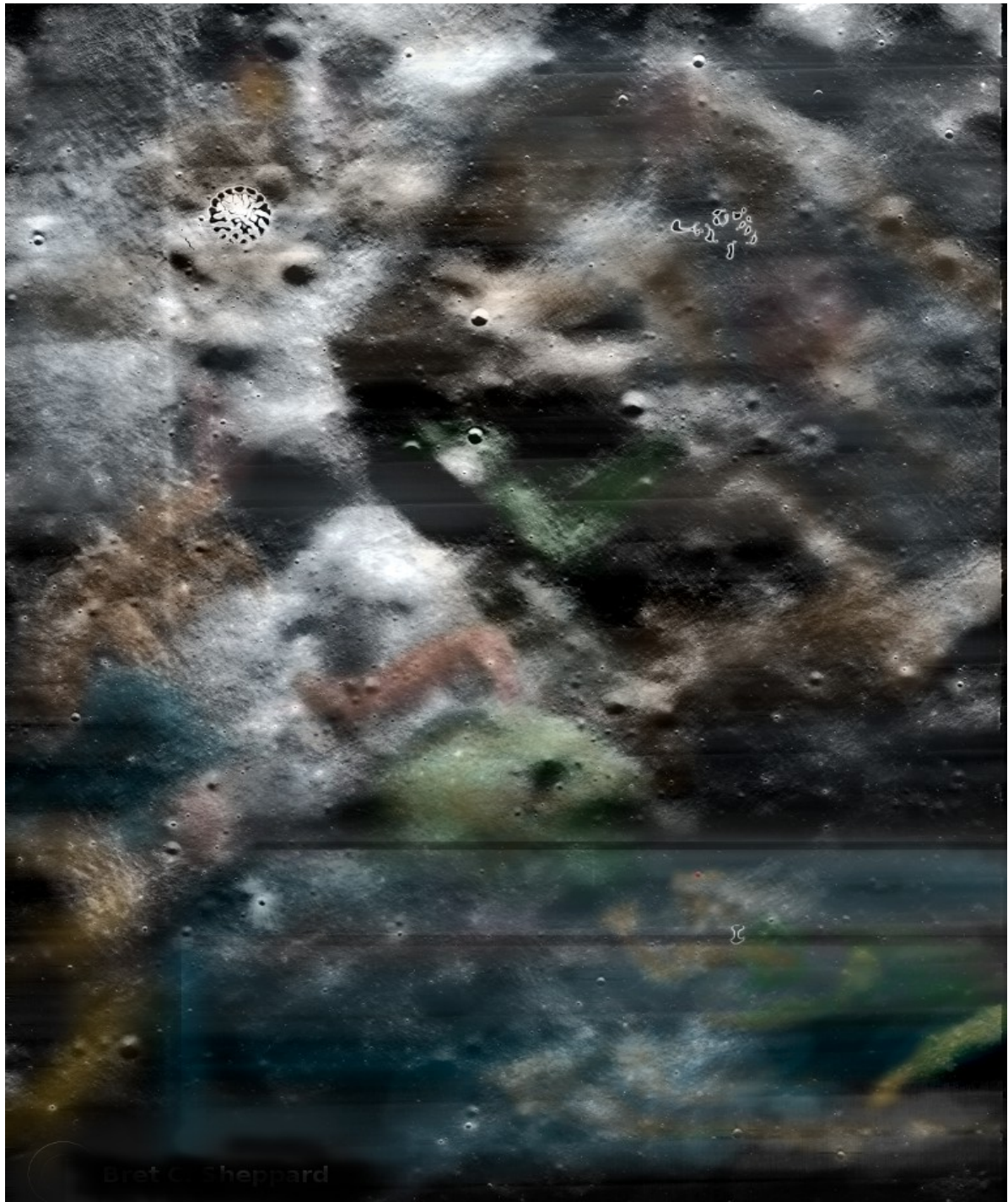
PSA076



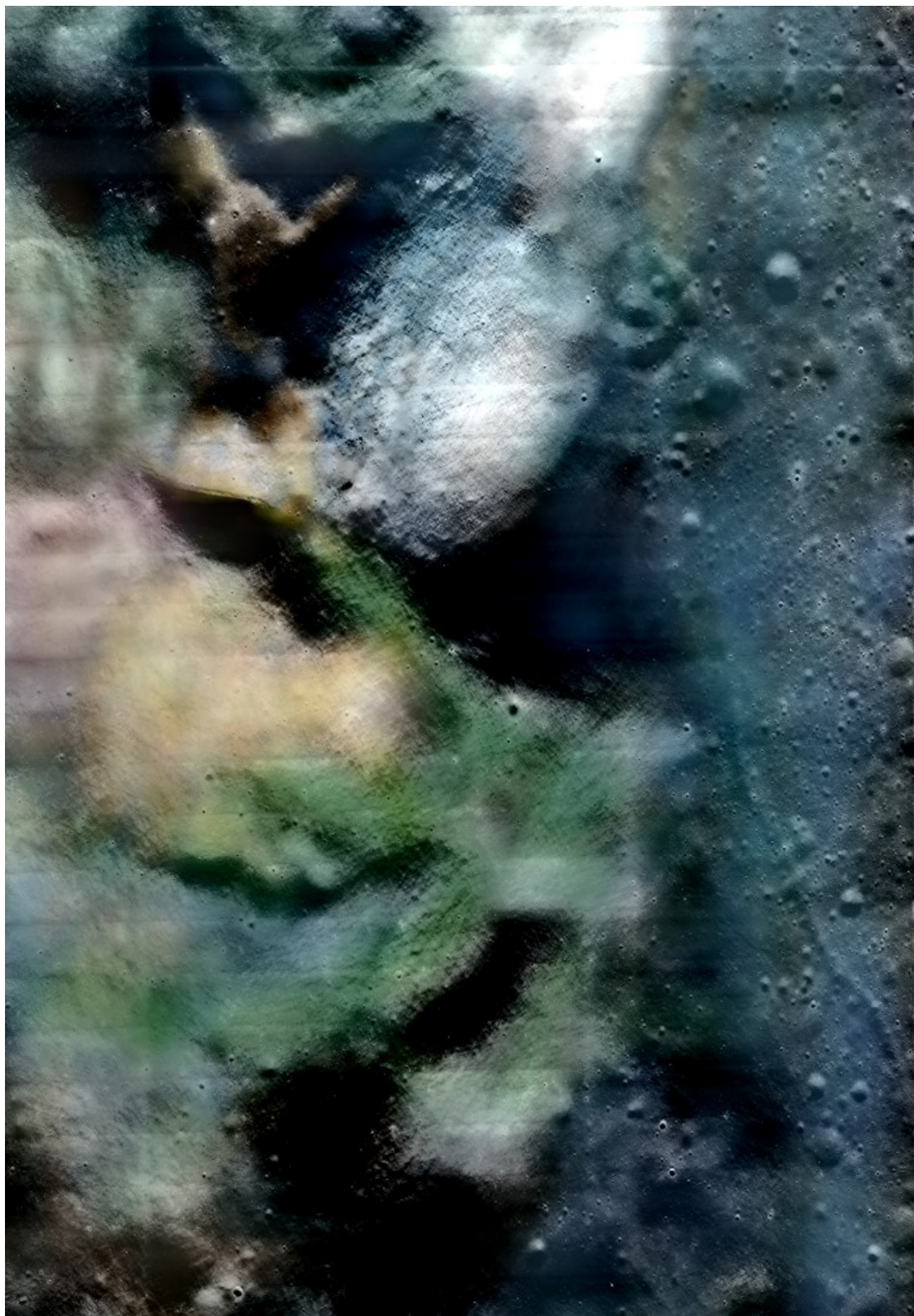
Bret C. Sheppard PSA077



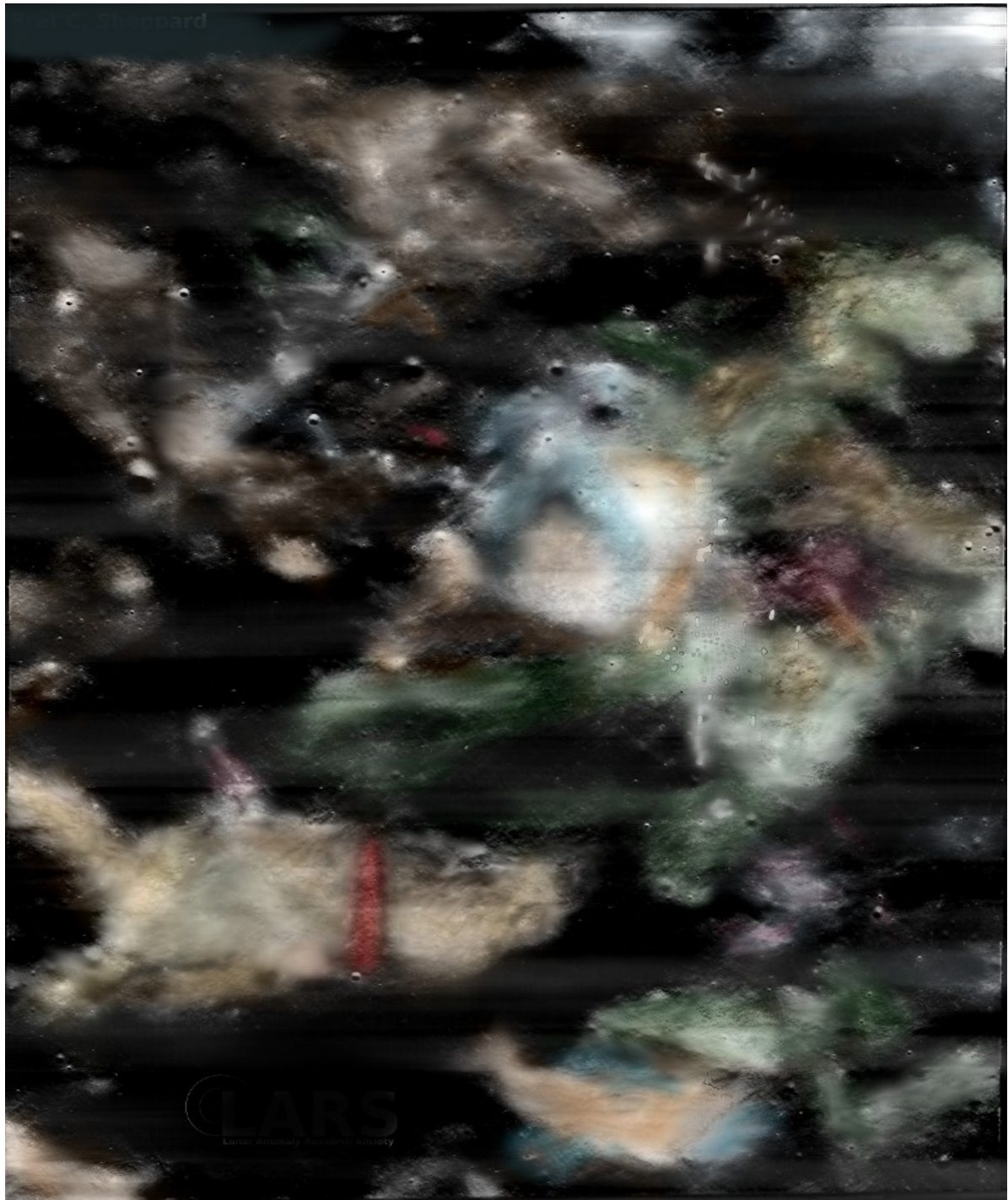
PSA078



PSA079



PSA080



PSA081



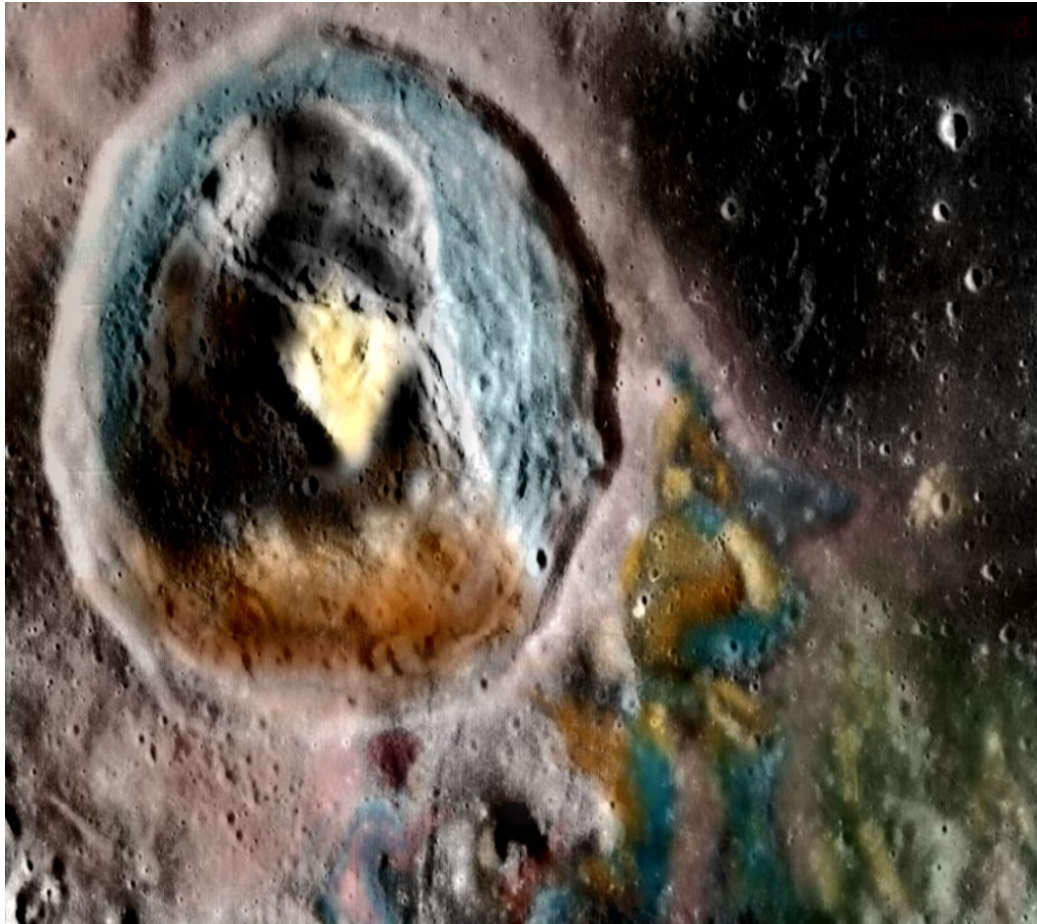
PSA082



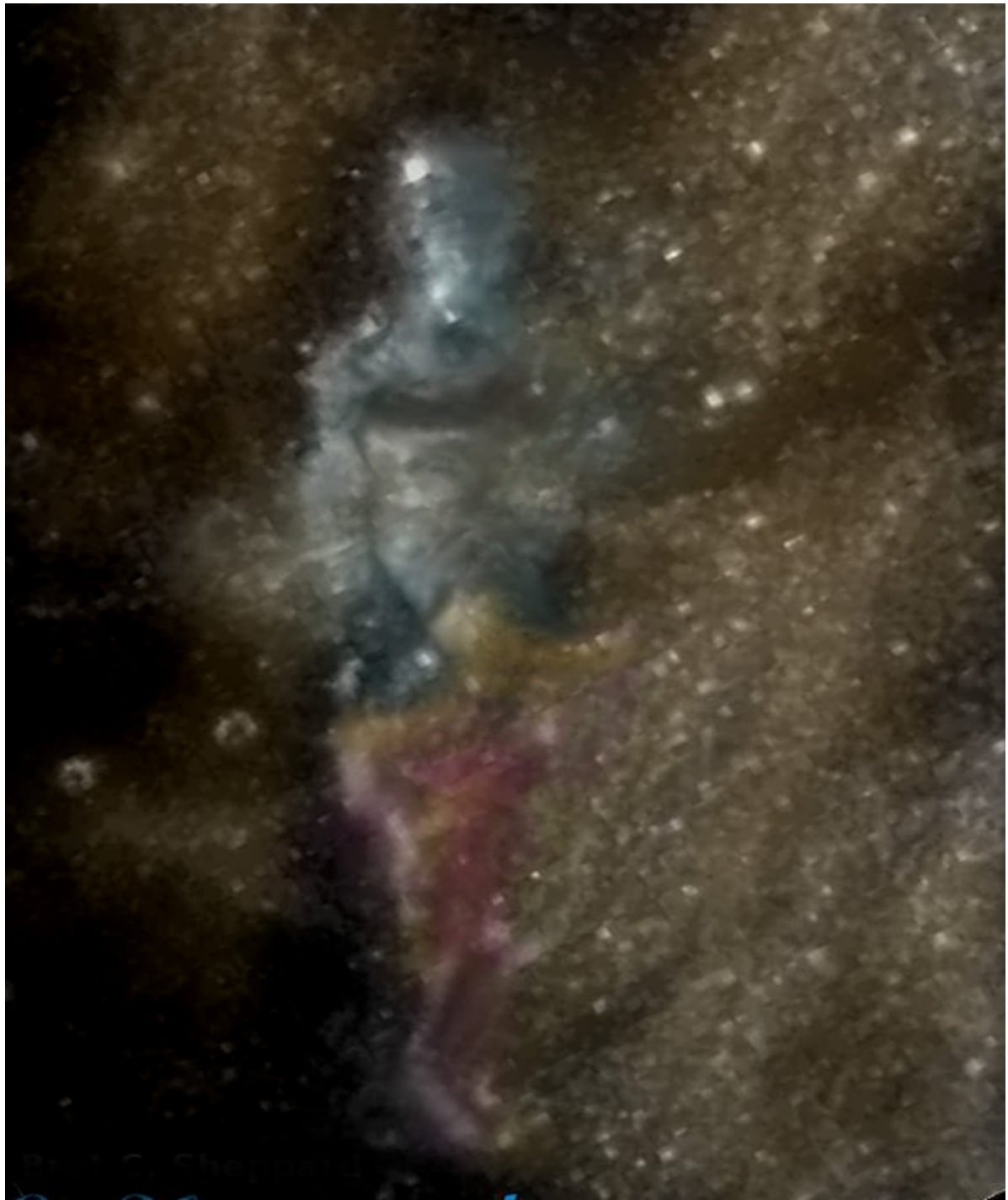
PSA083



PSA084



PSA085



PSA086

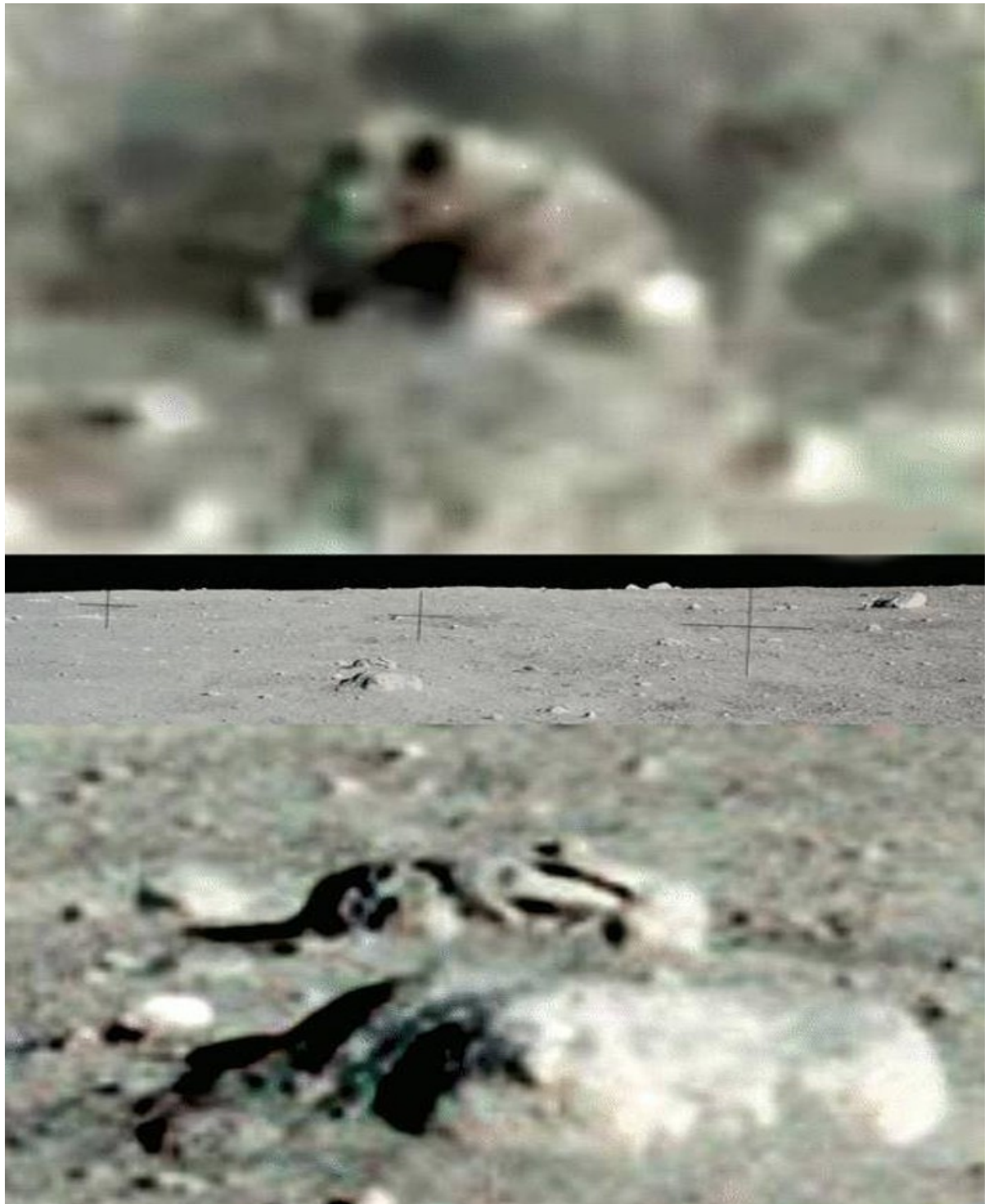


Bret C. Sheppard

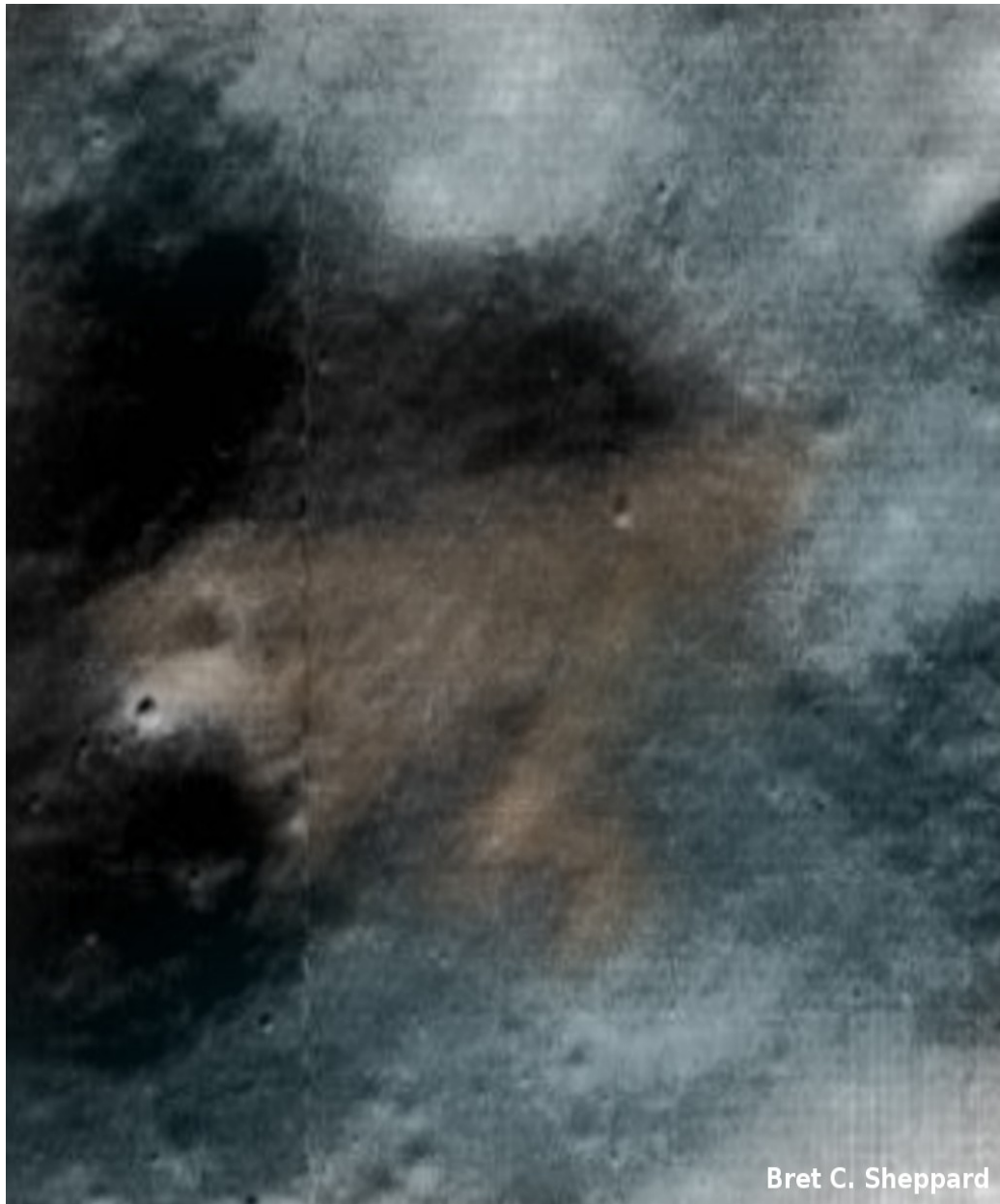
PSA087



PSA088

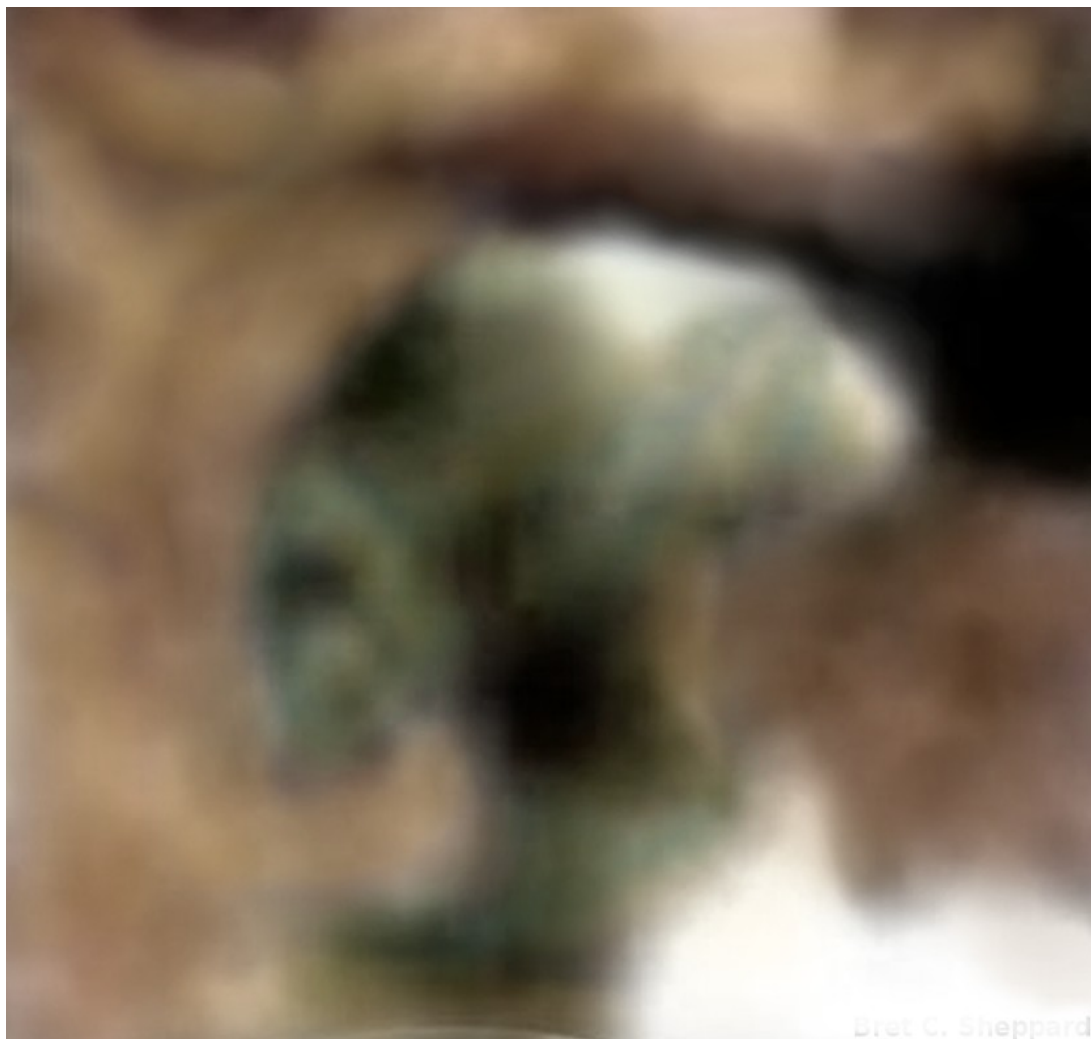


PSA089



Bret C. Sheppard

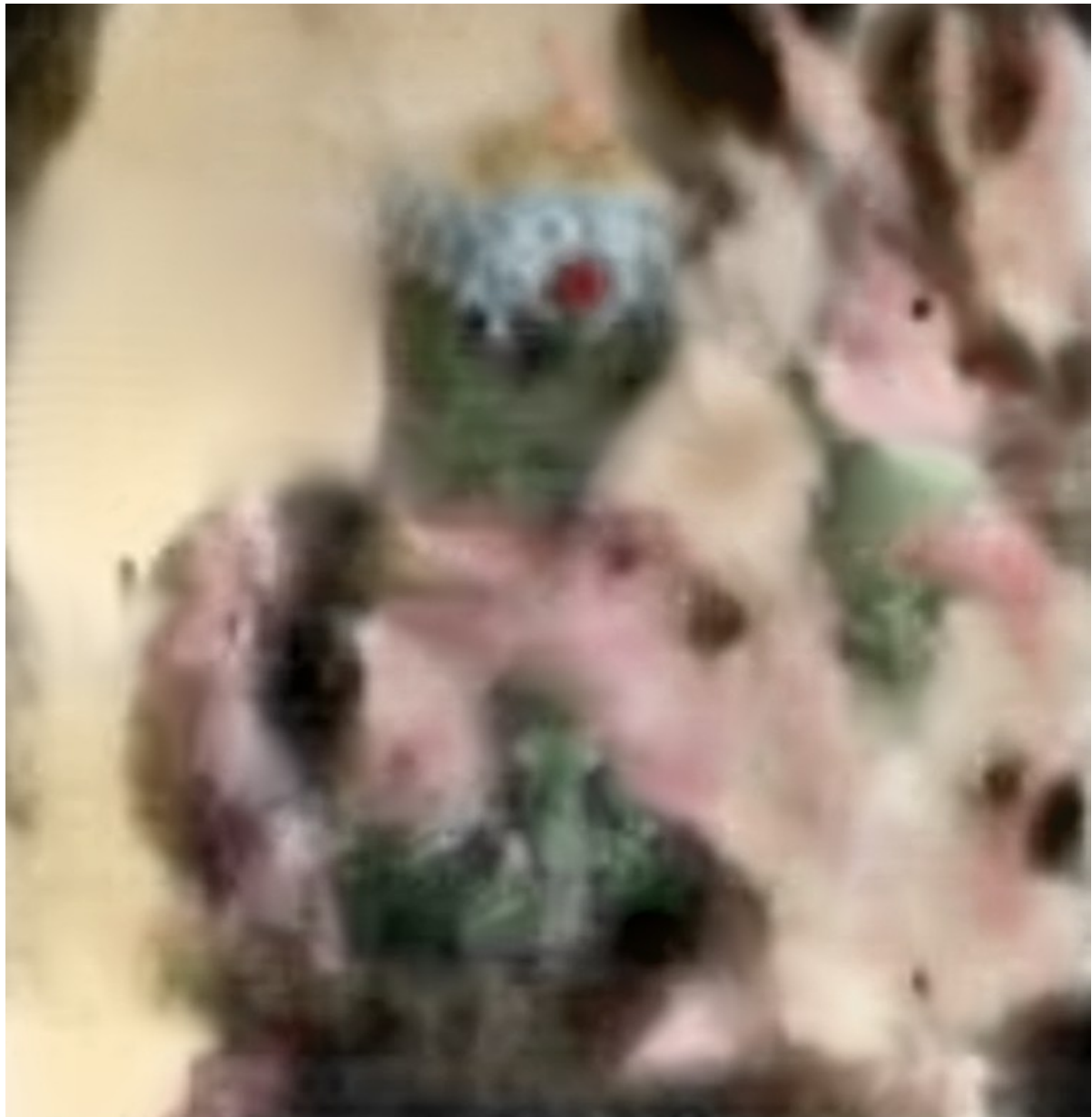
PSA090



PSA091



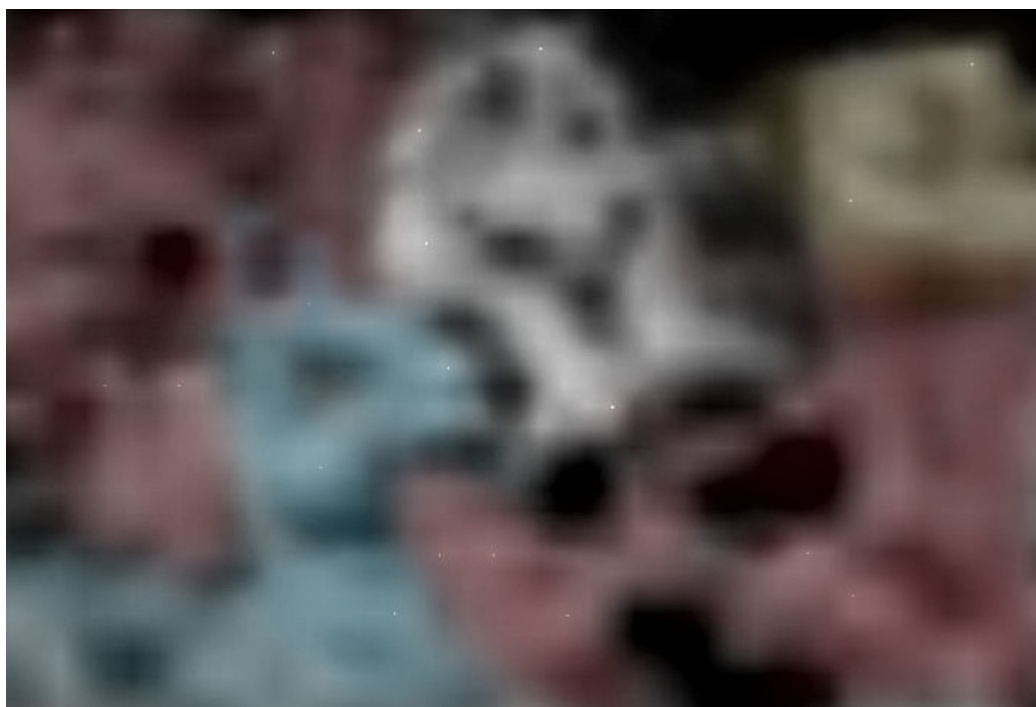
PSA092



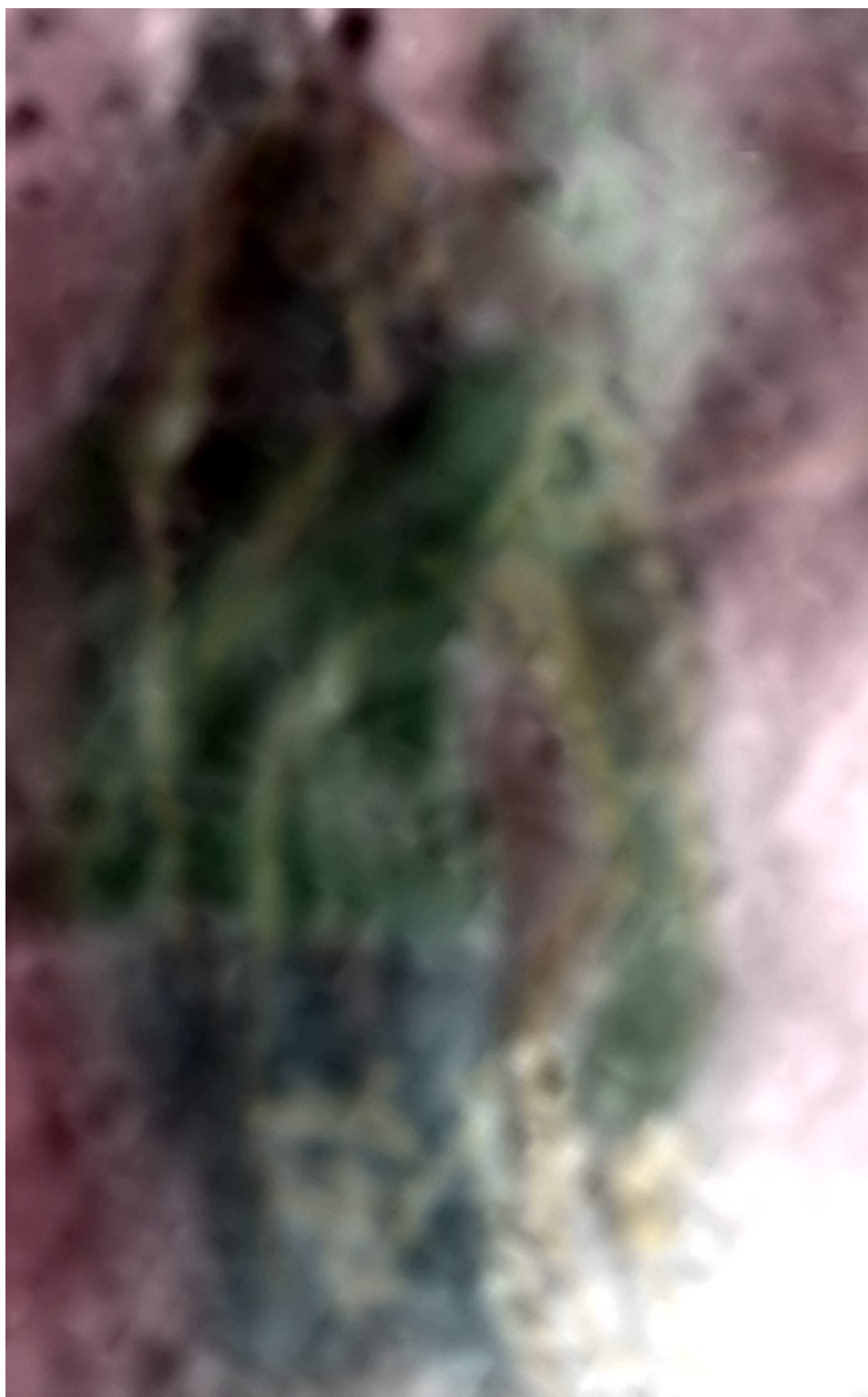
PSA093



PSA094



PSA095



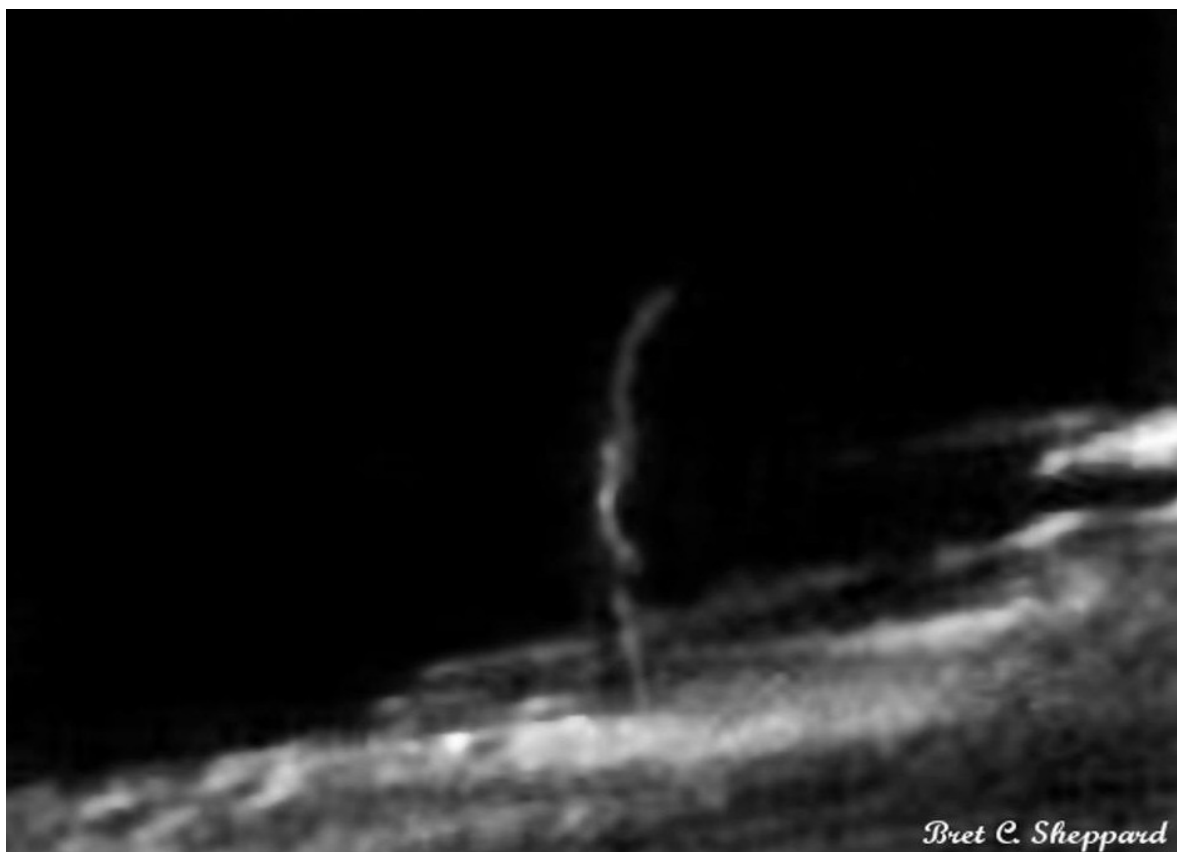
PSA096



PSA097

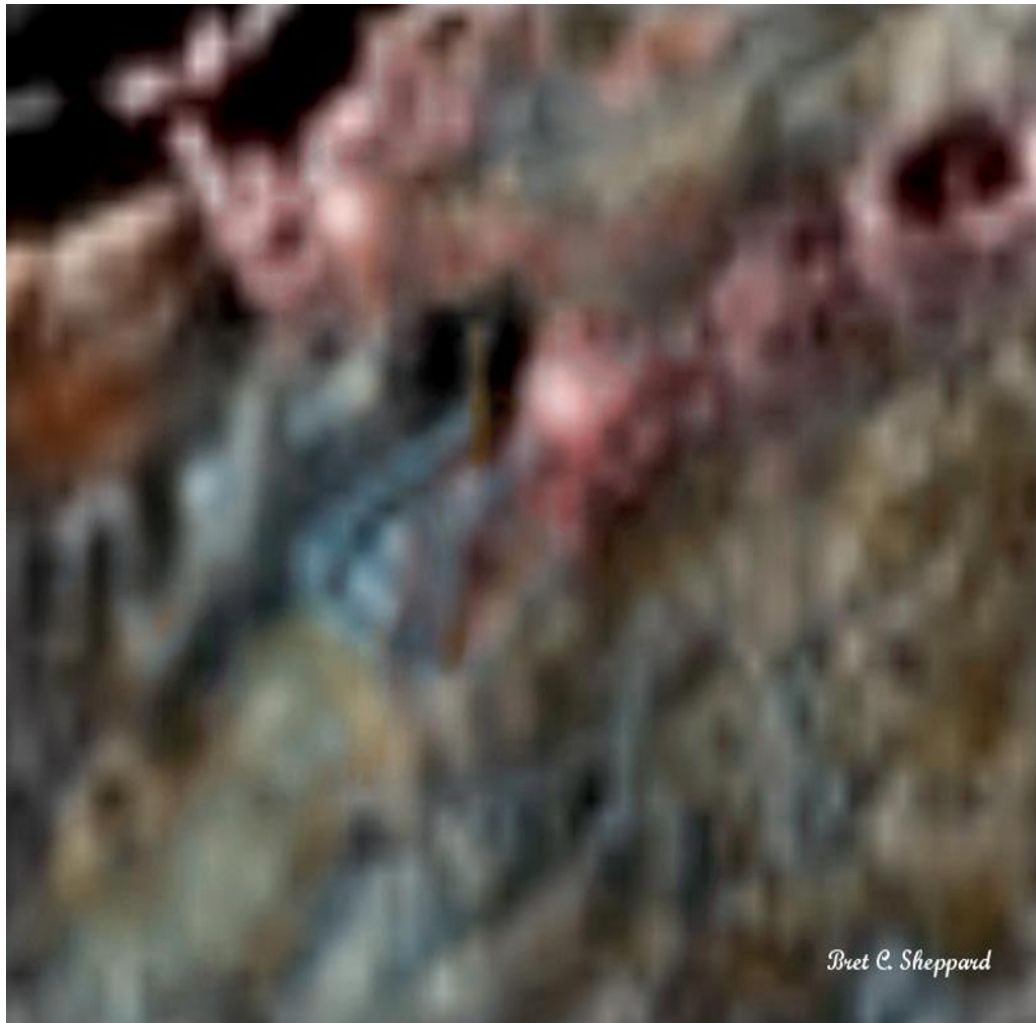


PSA098

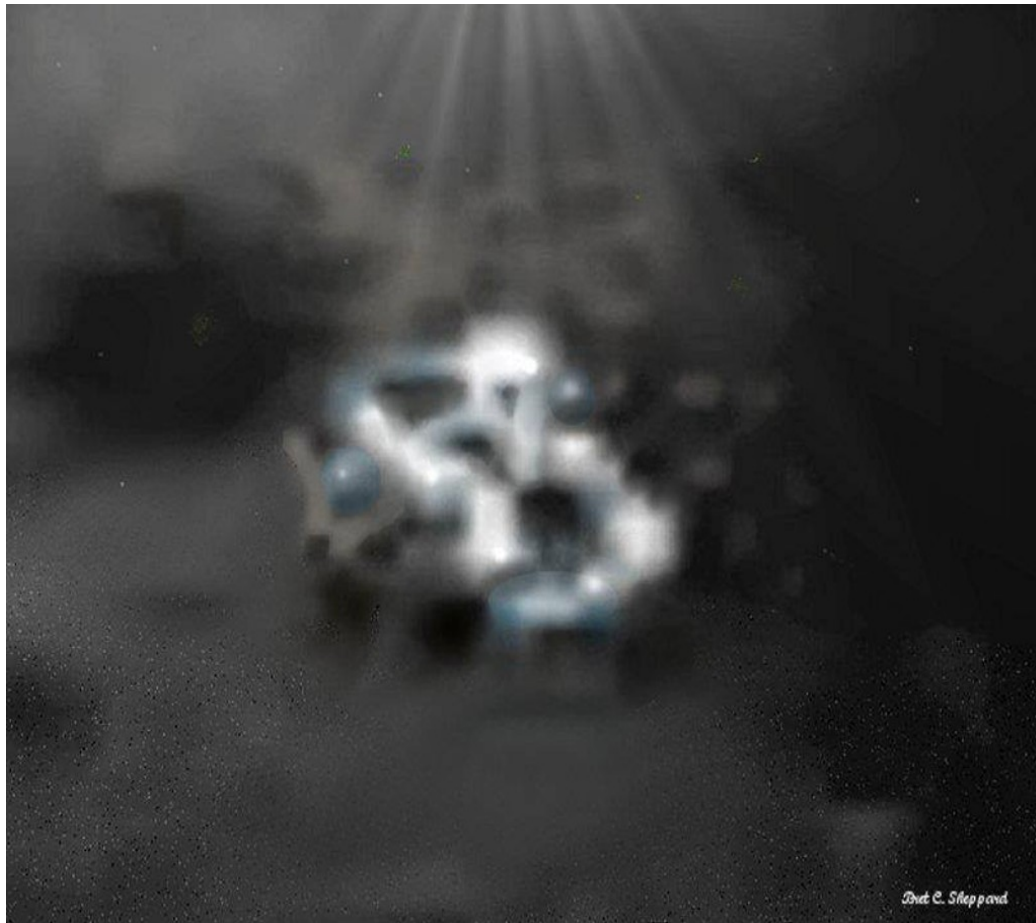


Bret C. Sheppard

PSA099



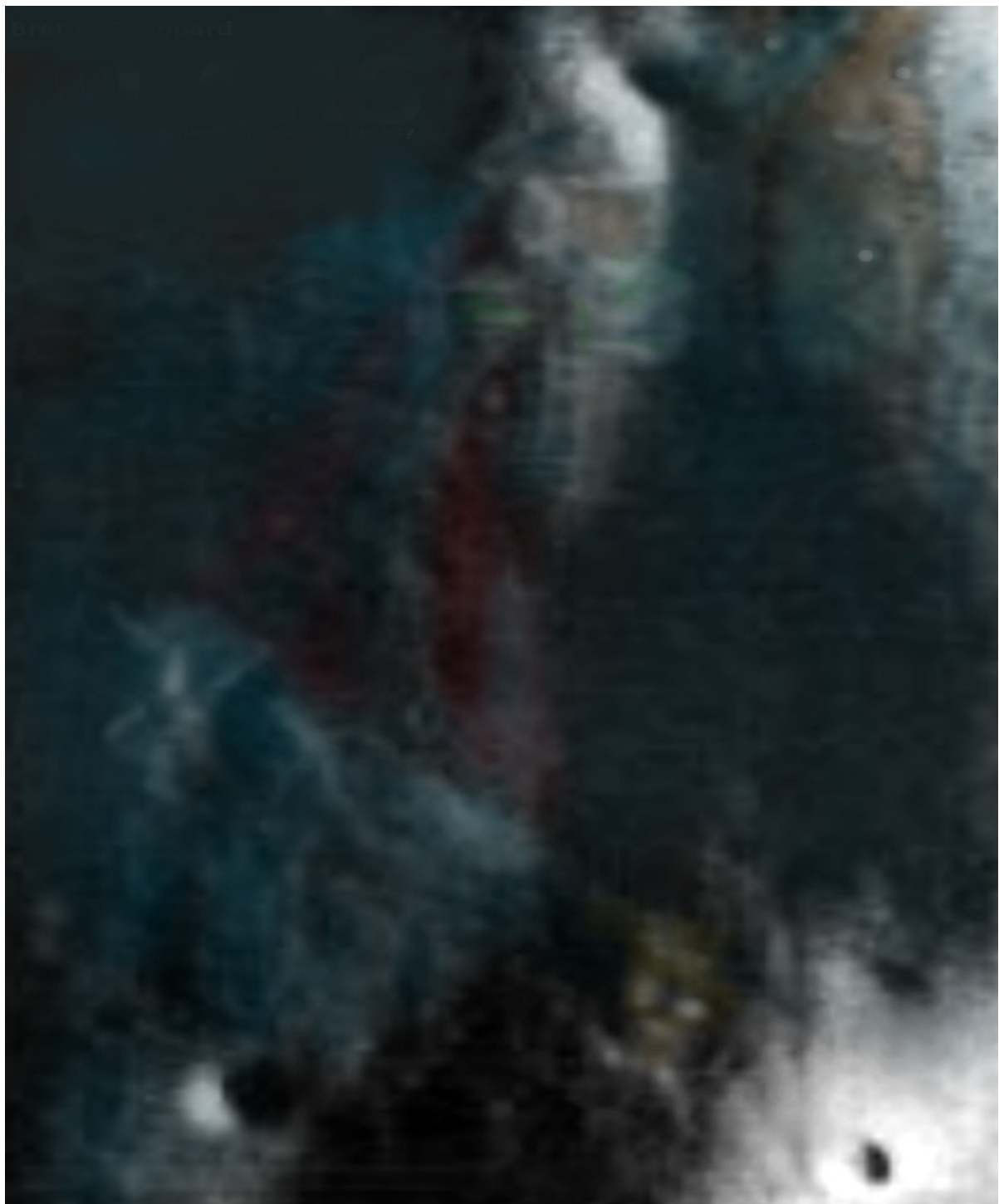
PSA100



PSA101



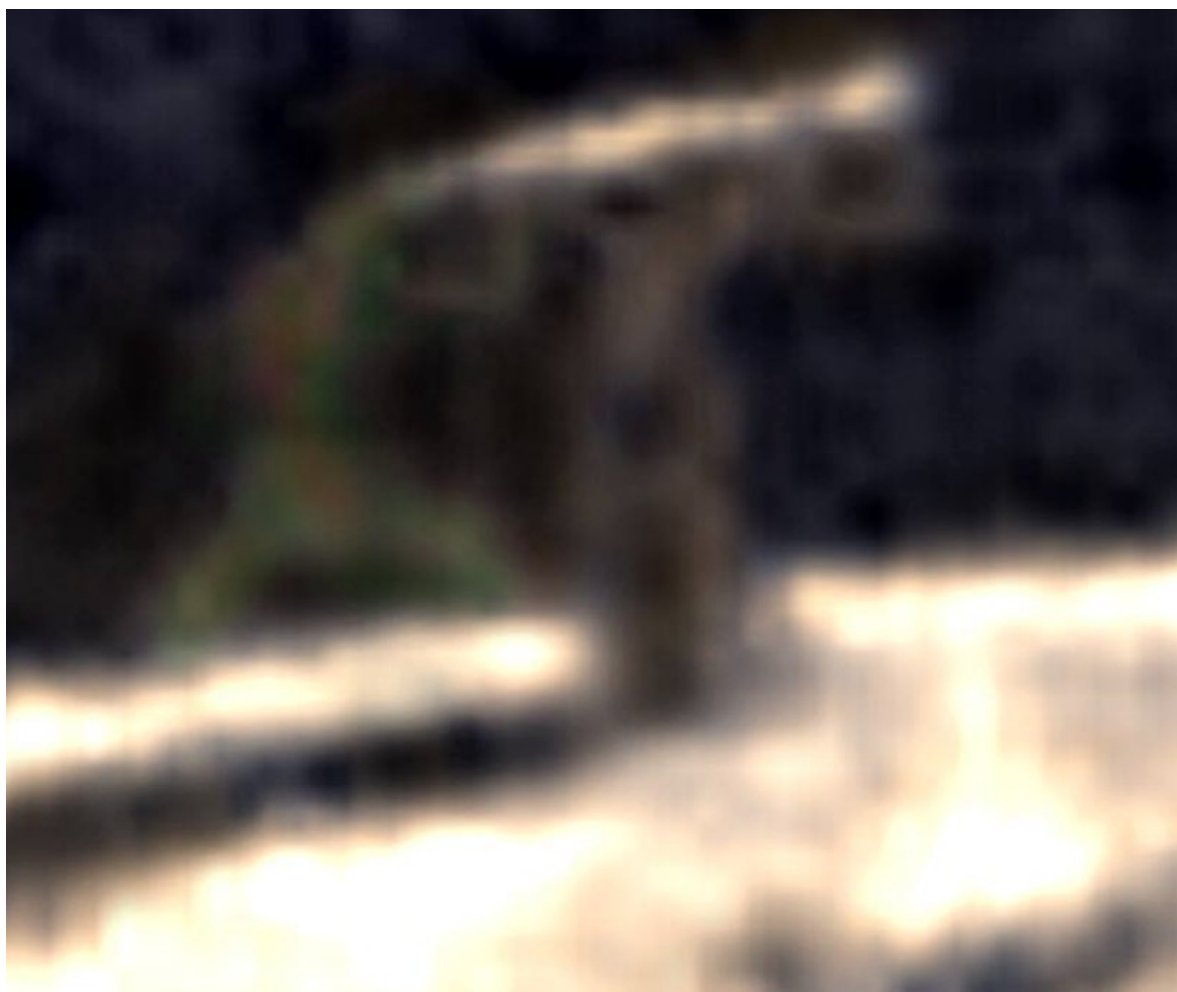
PSA102



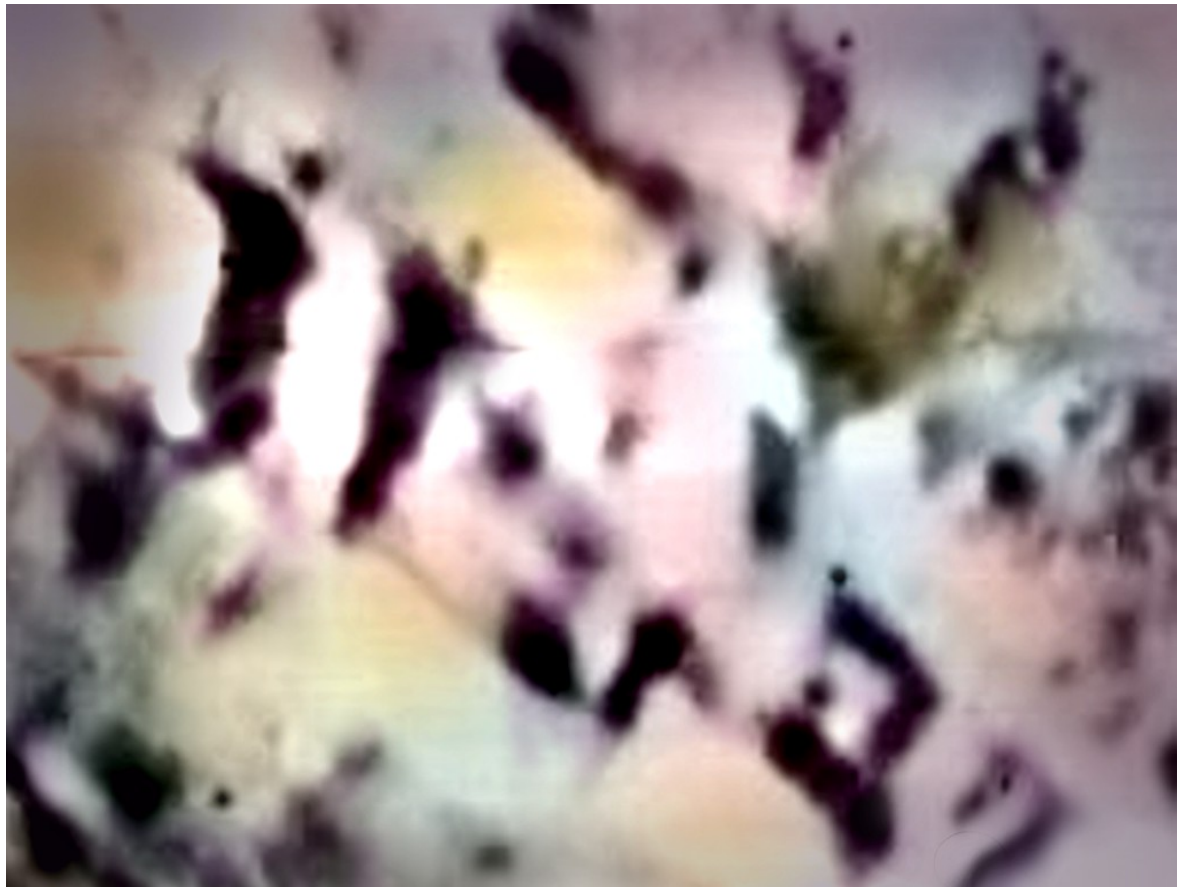
PSA103



PSA104



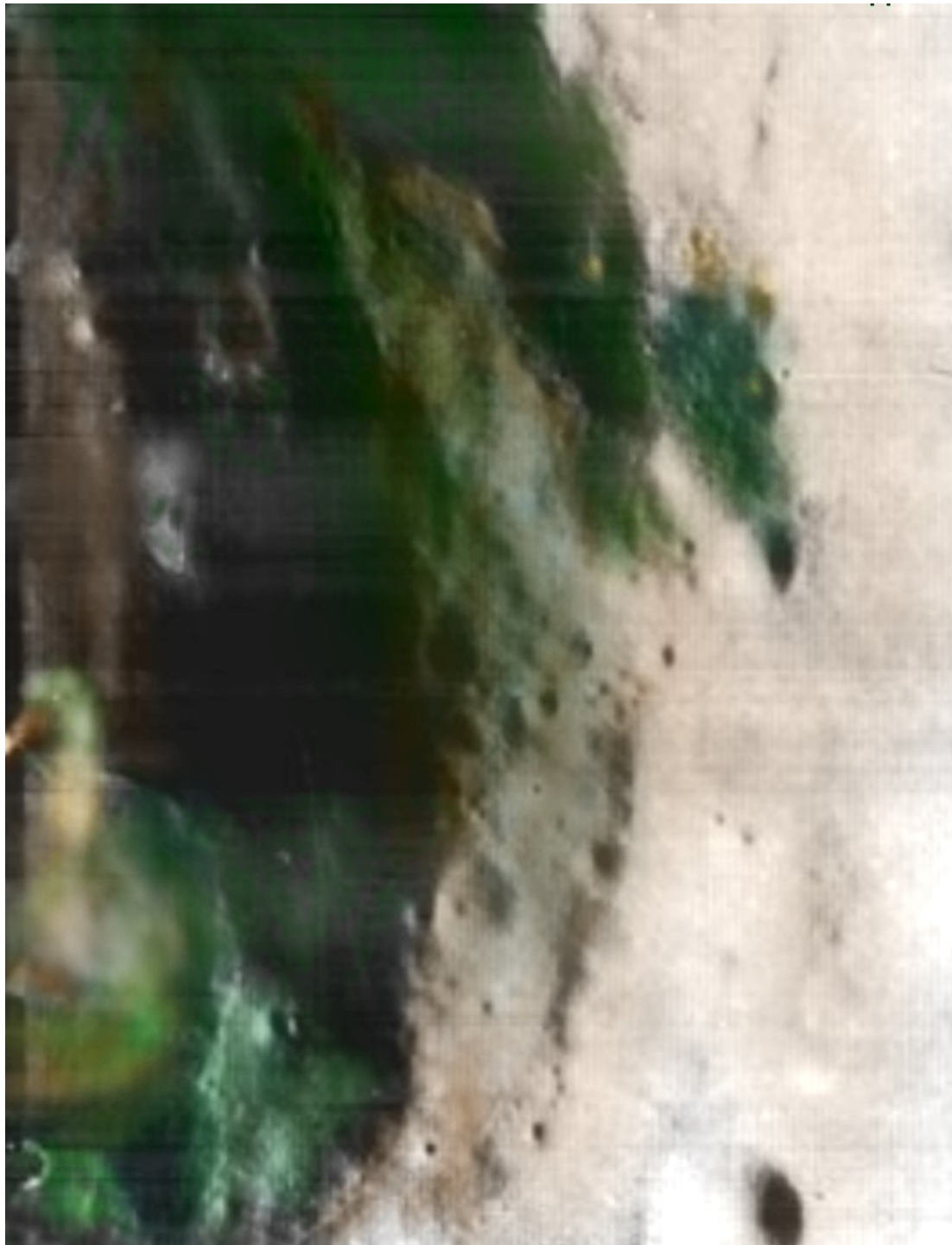
PSA105



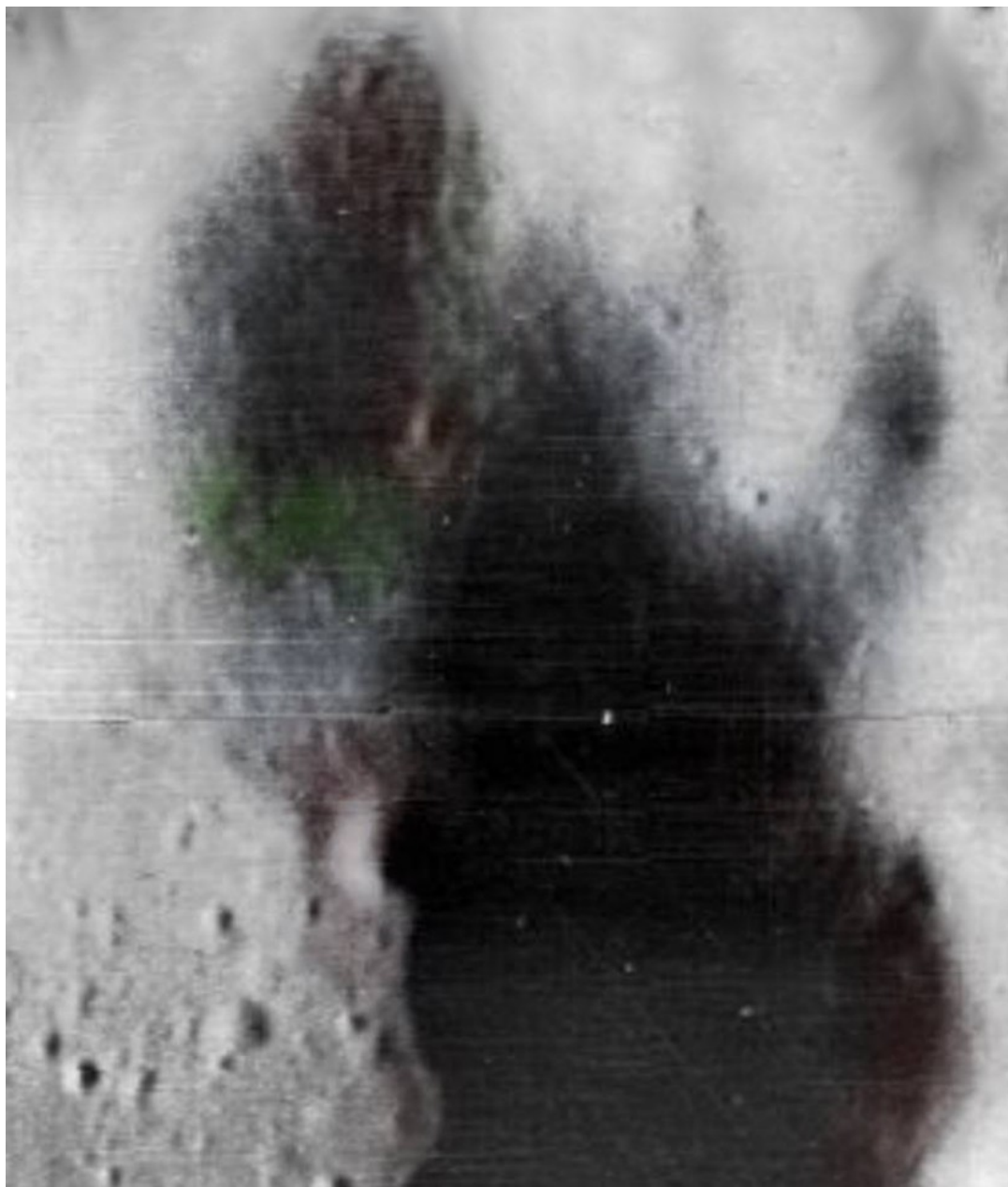
PSA106



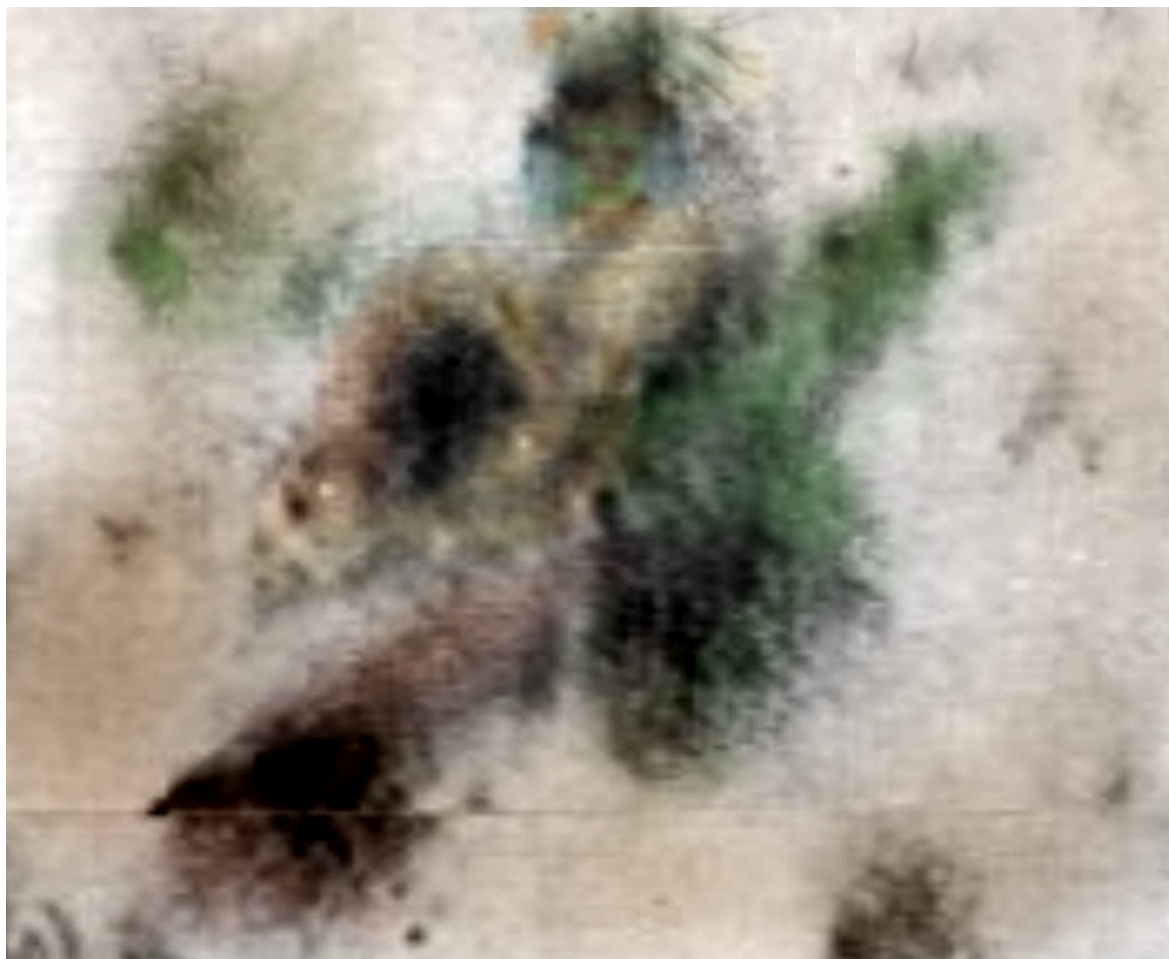
PSA107



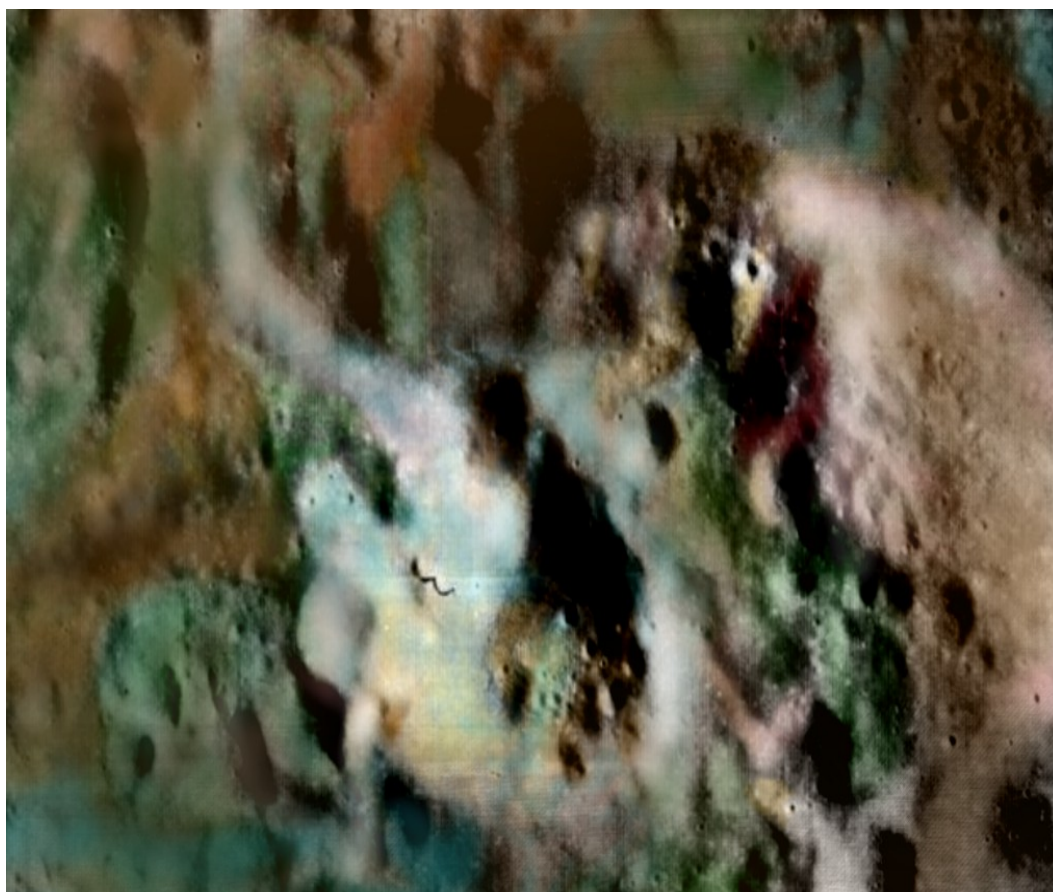
PSA108



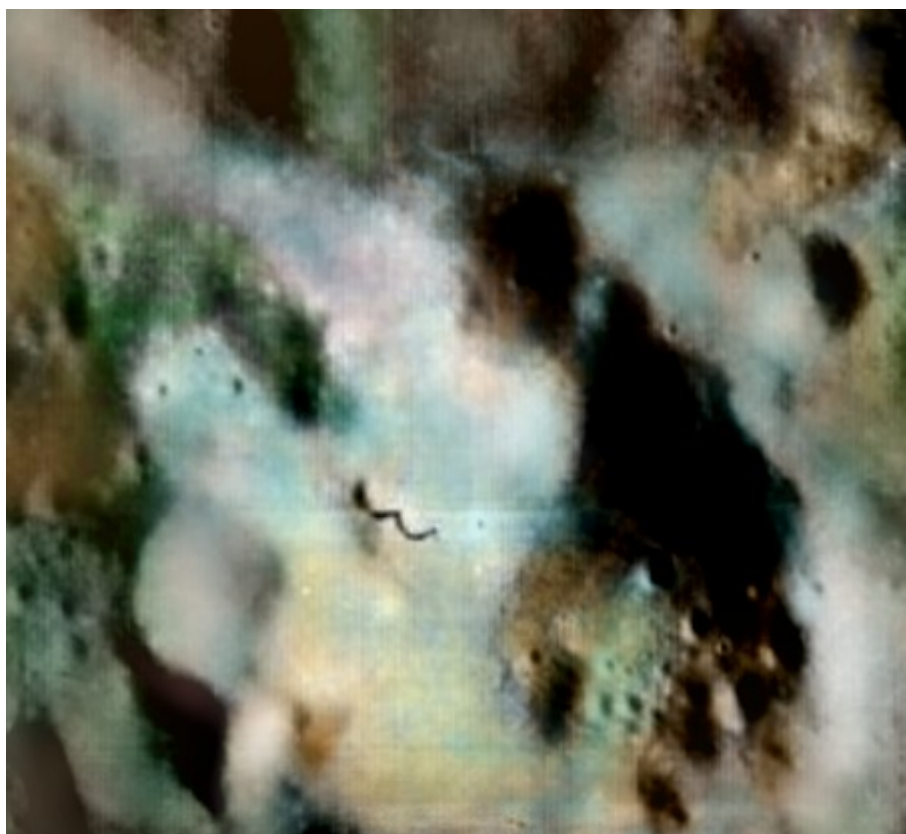
PSA109



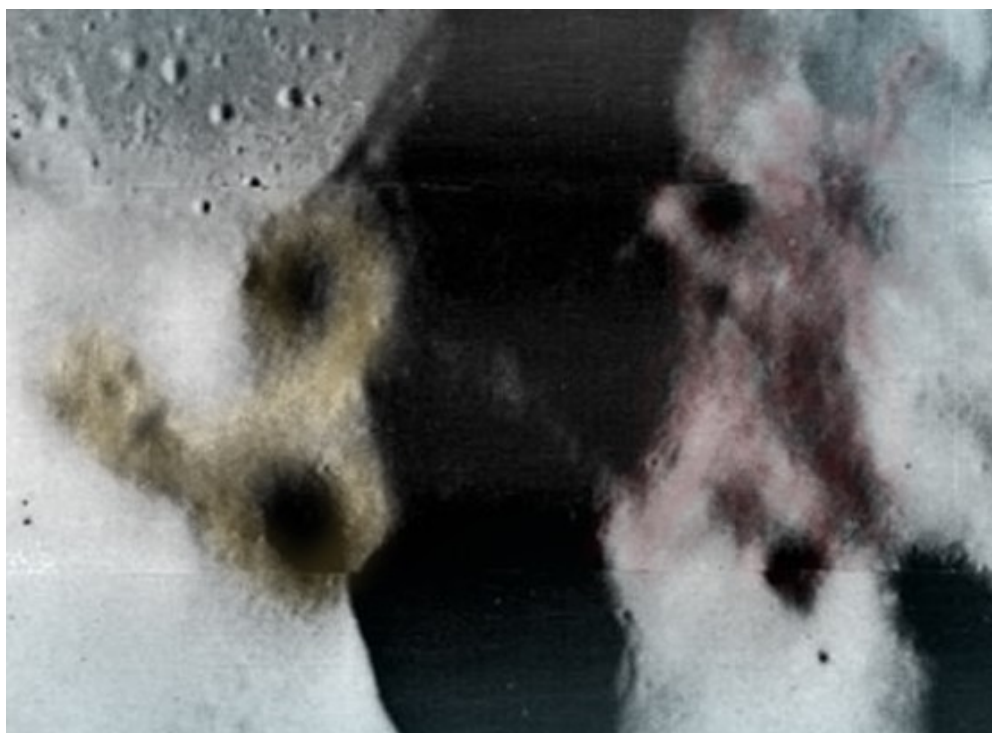
PSA110



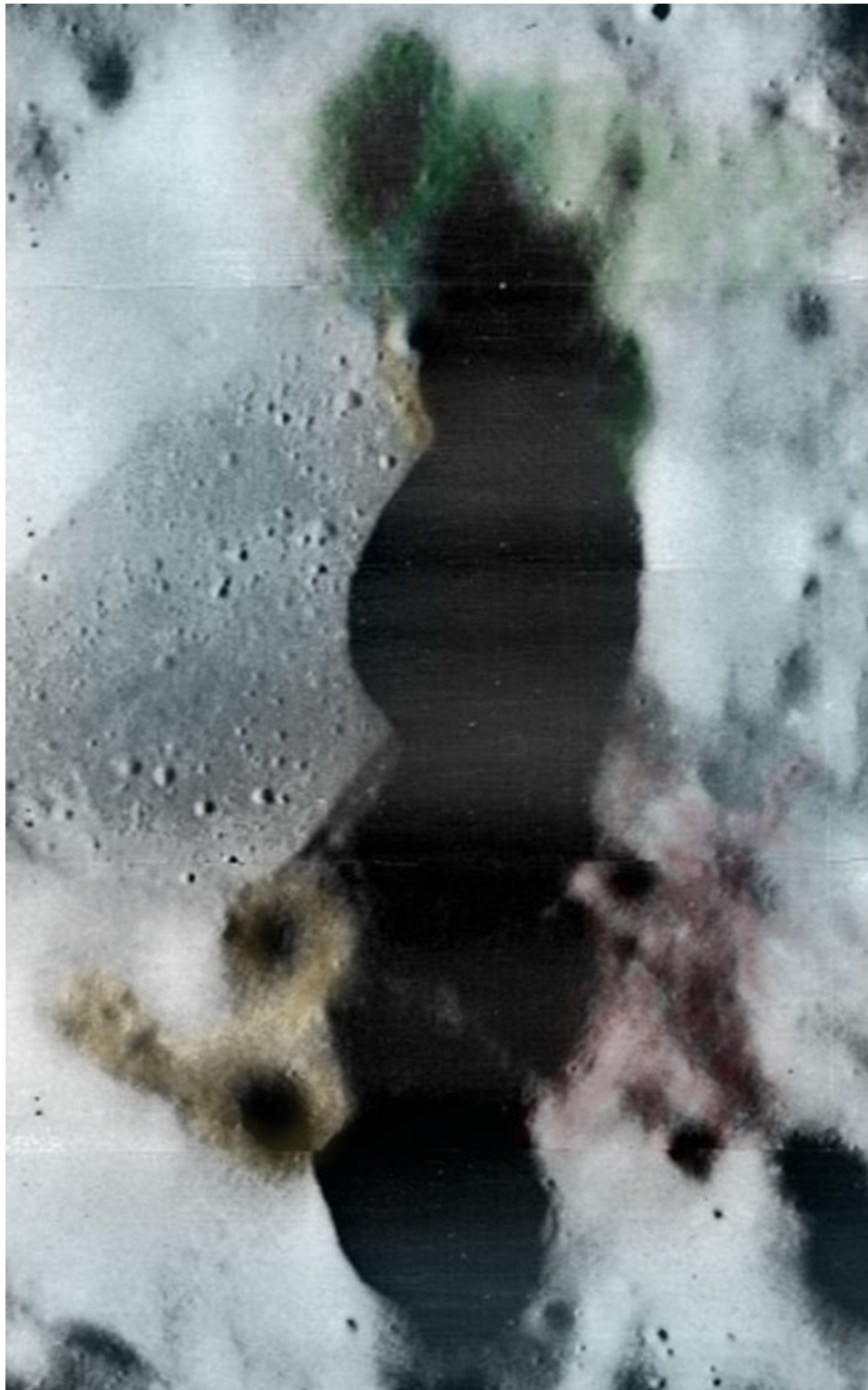
PSA111



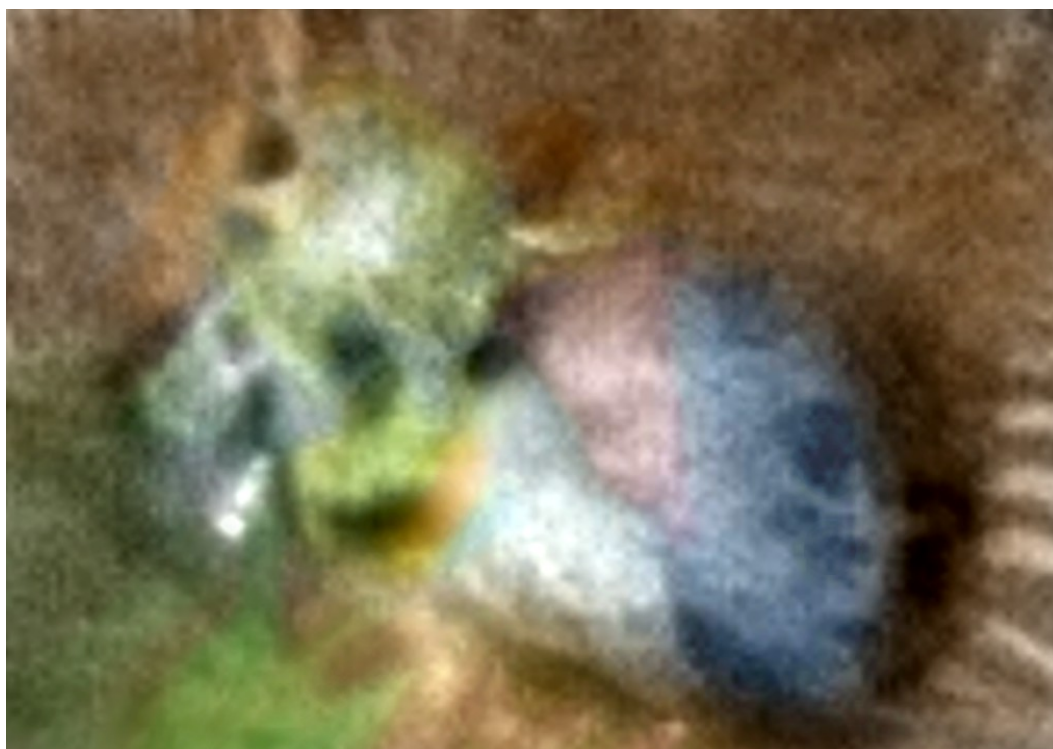
PSA112



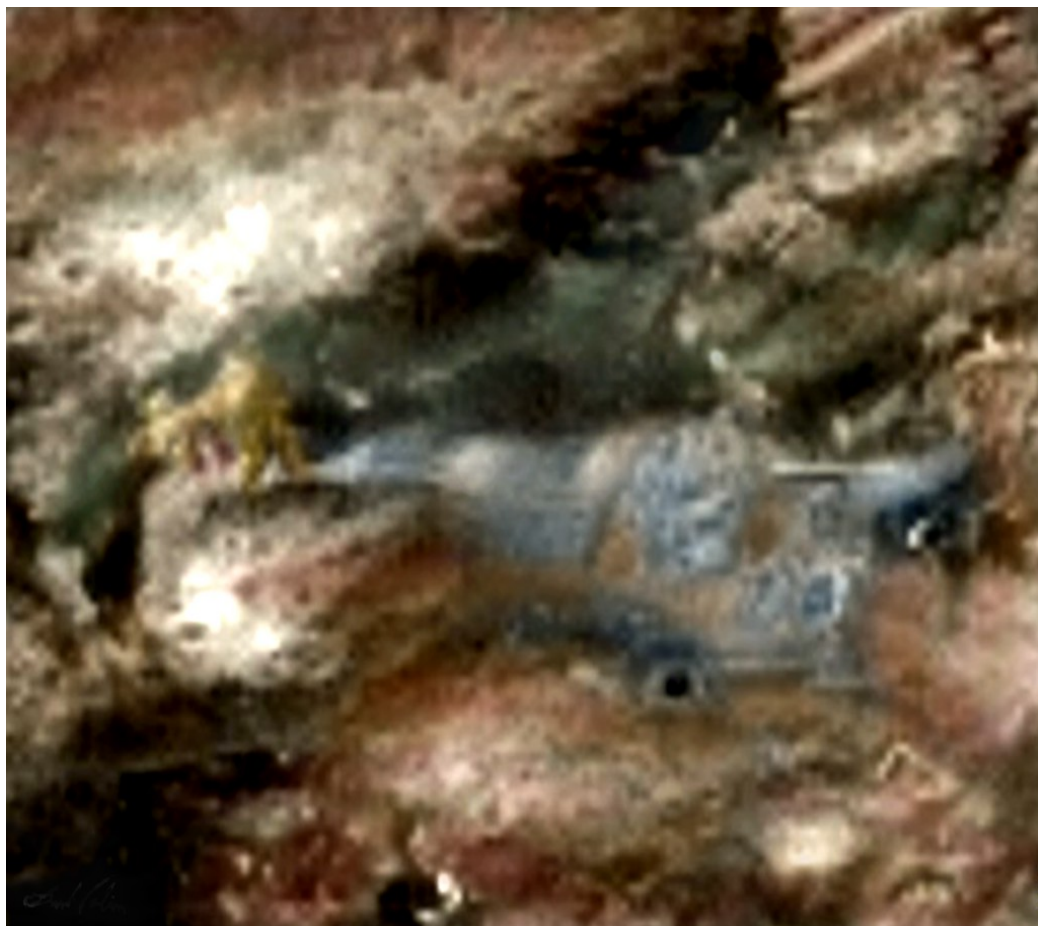
PSA113



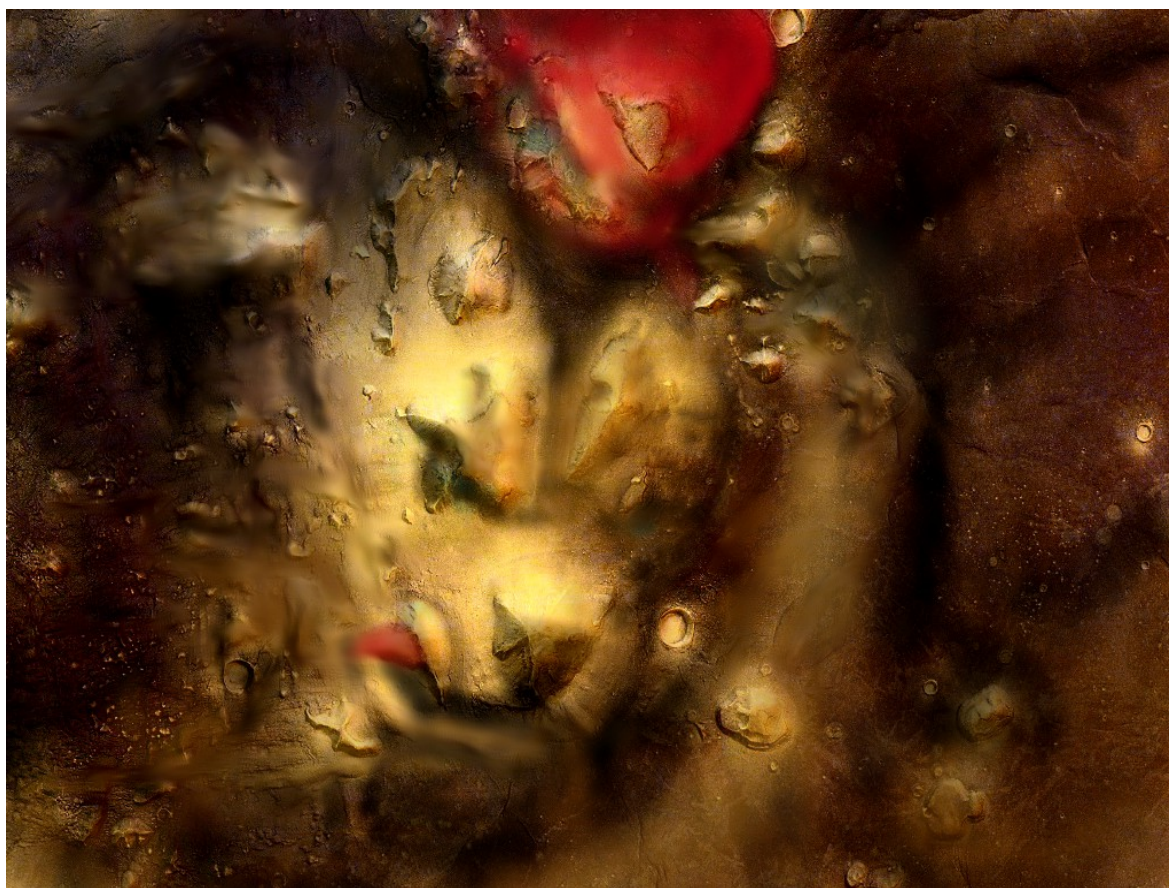
PSA114



PSA115



PSA116



PSA117



PSA118



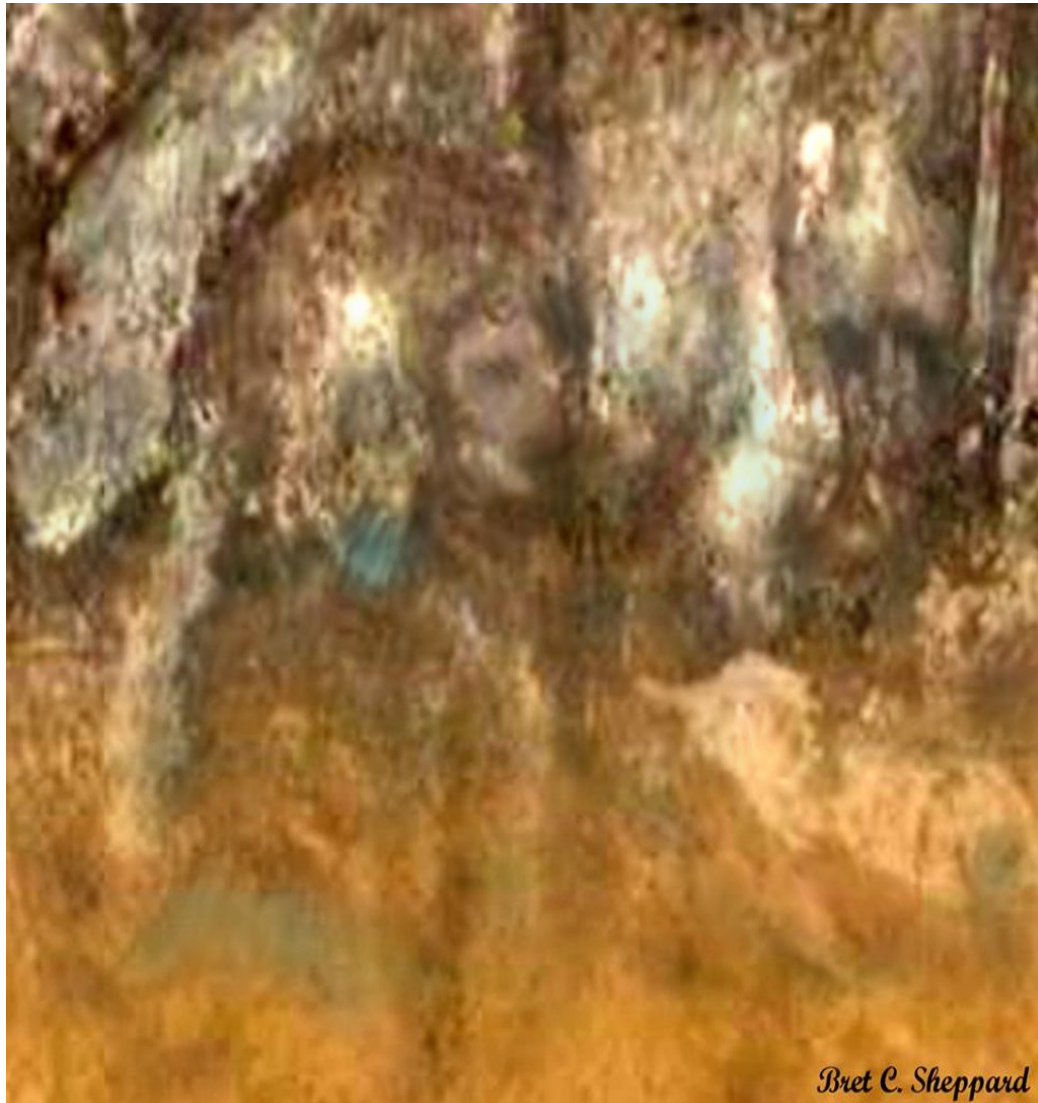
PSA119



PSA120

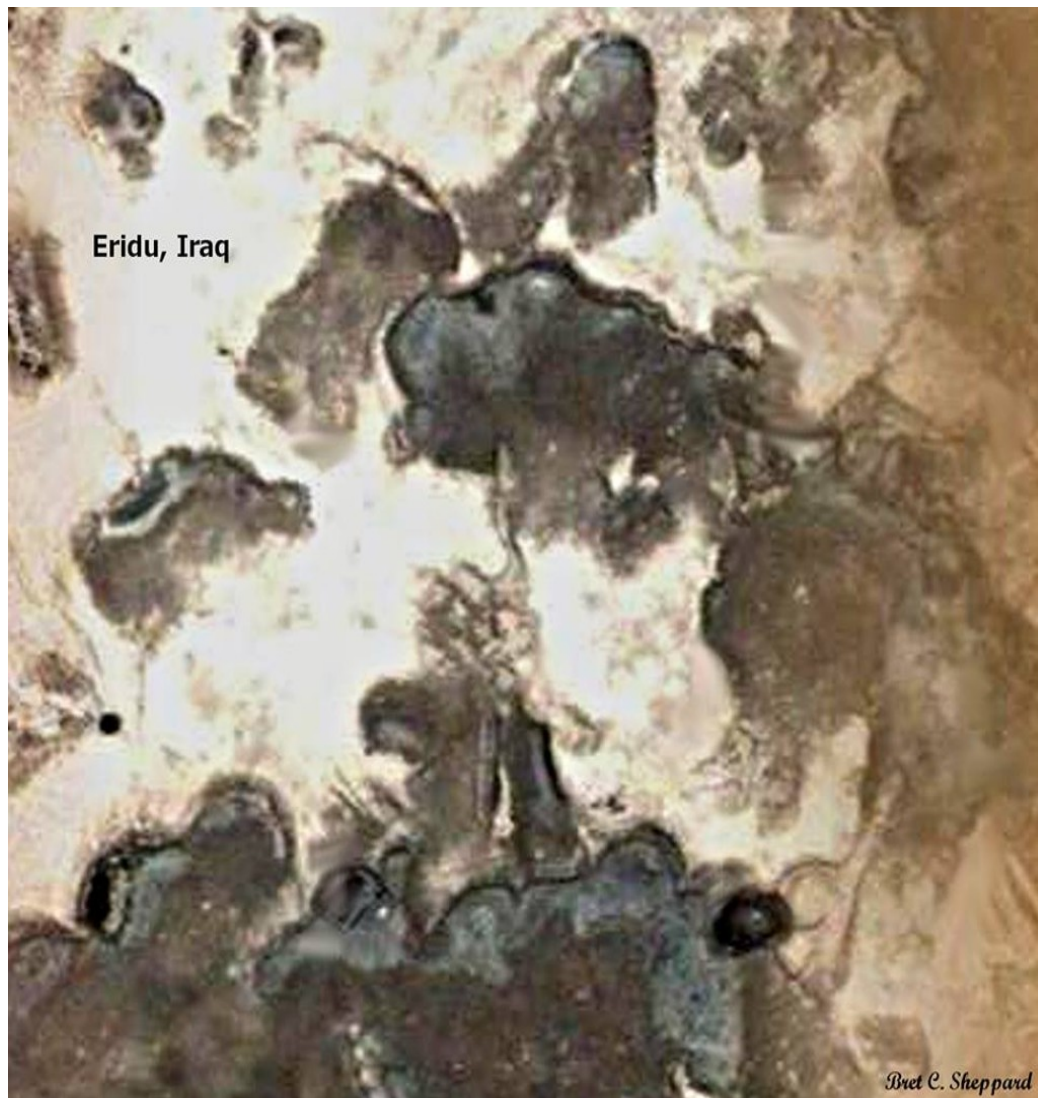


PSA121

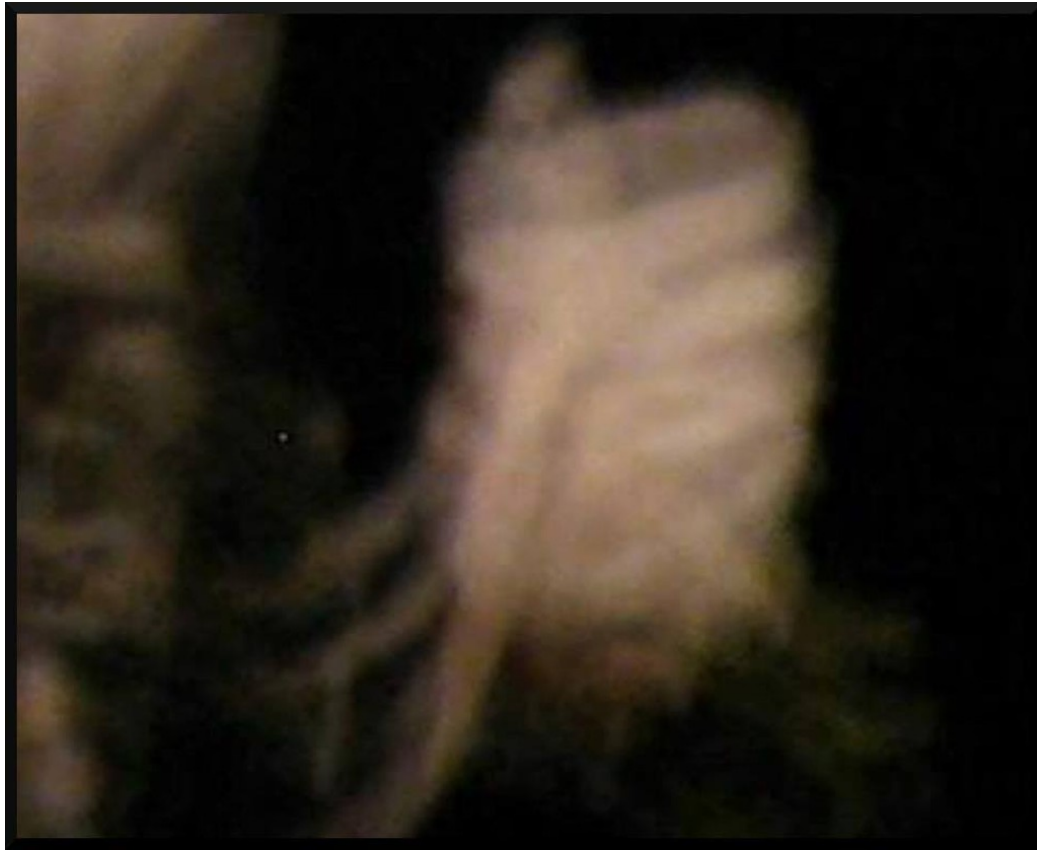


Bret C. Sheppard

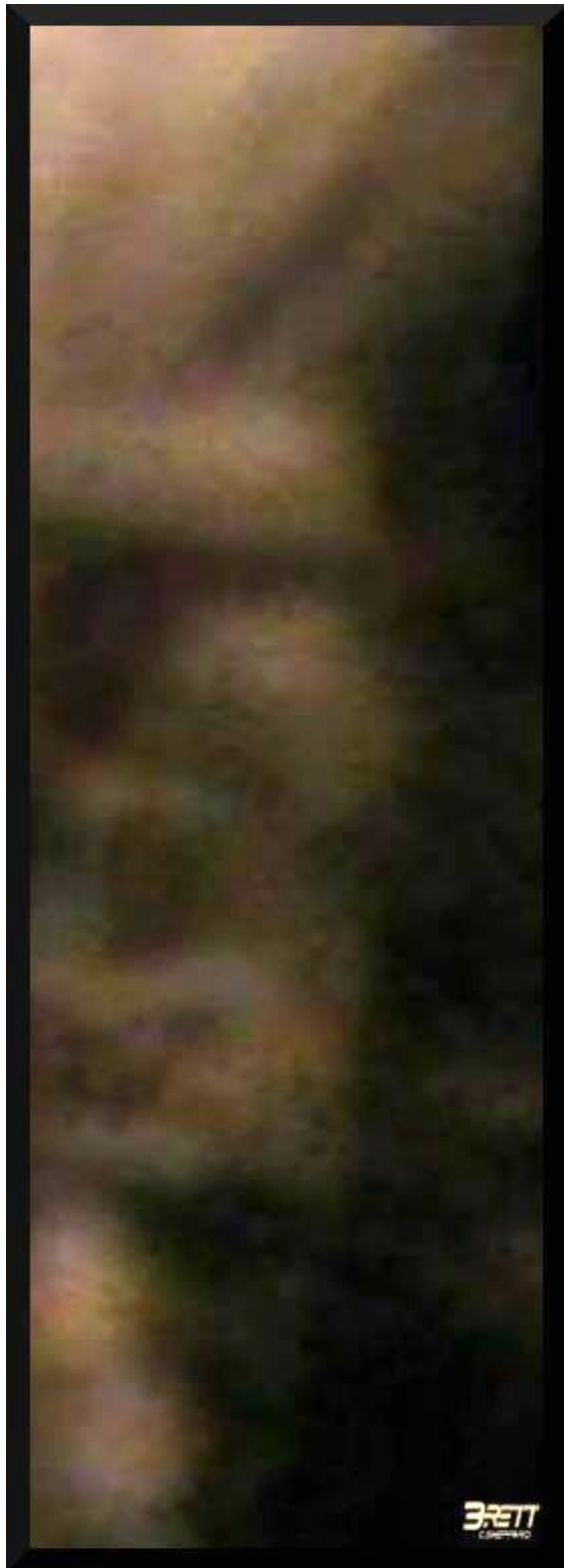
PSA122



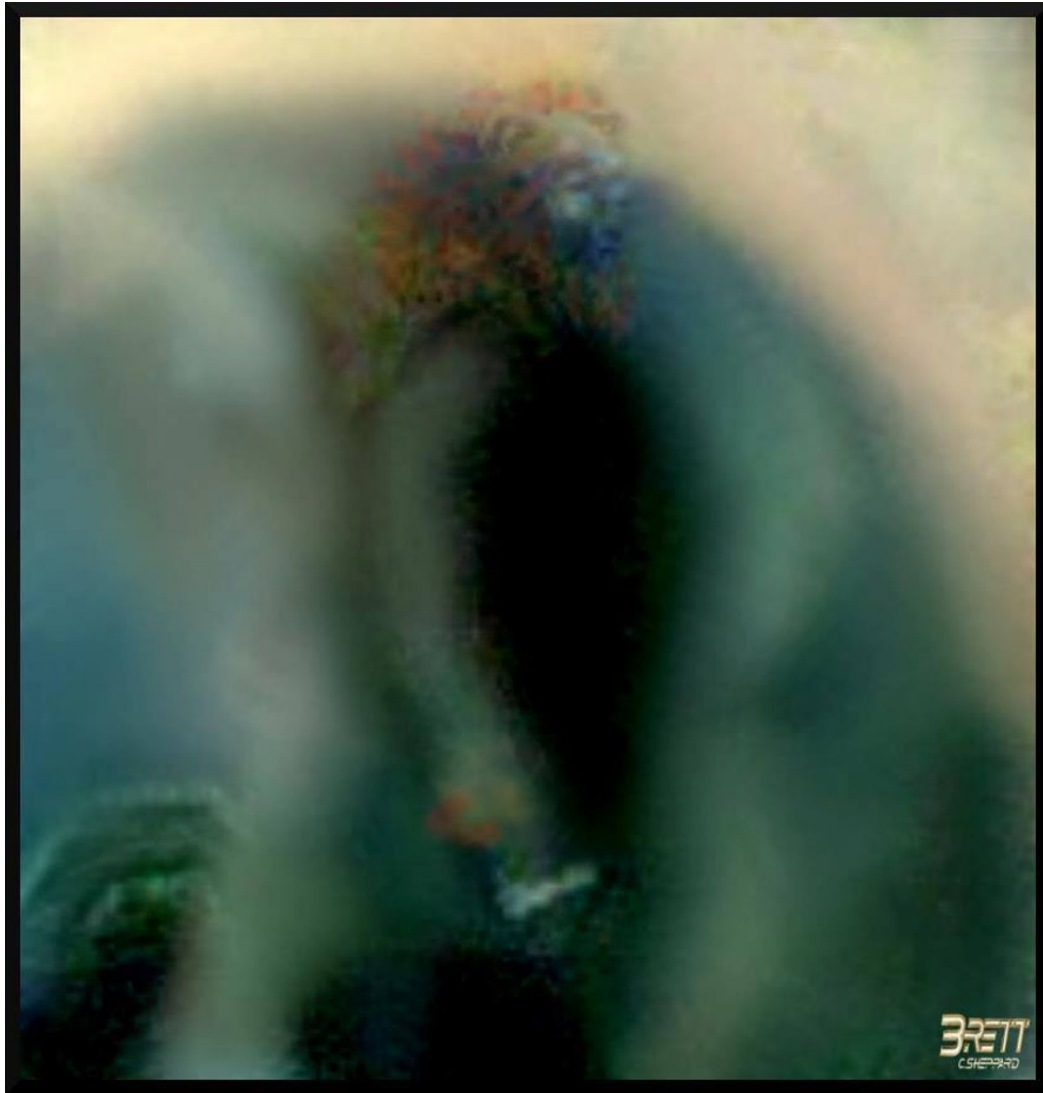
PSA123



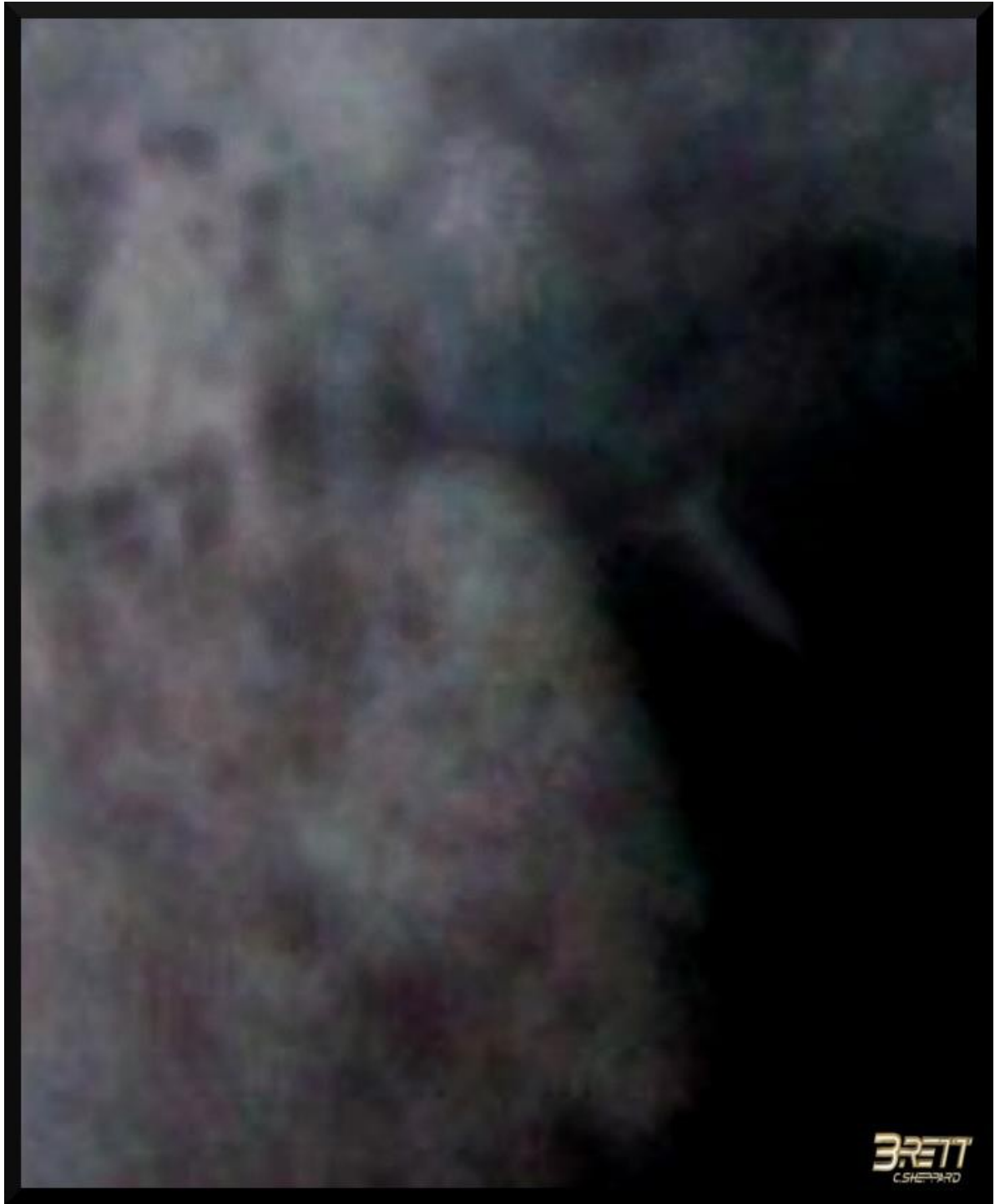
PSA124



PSA125



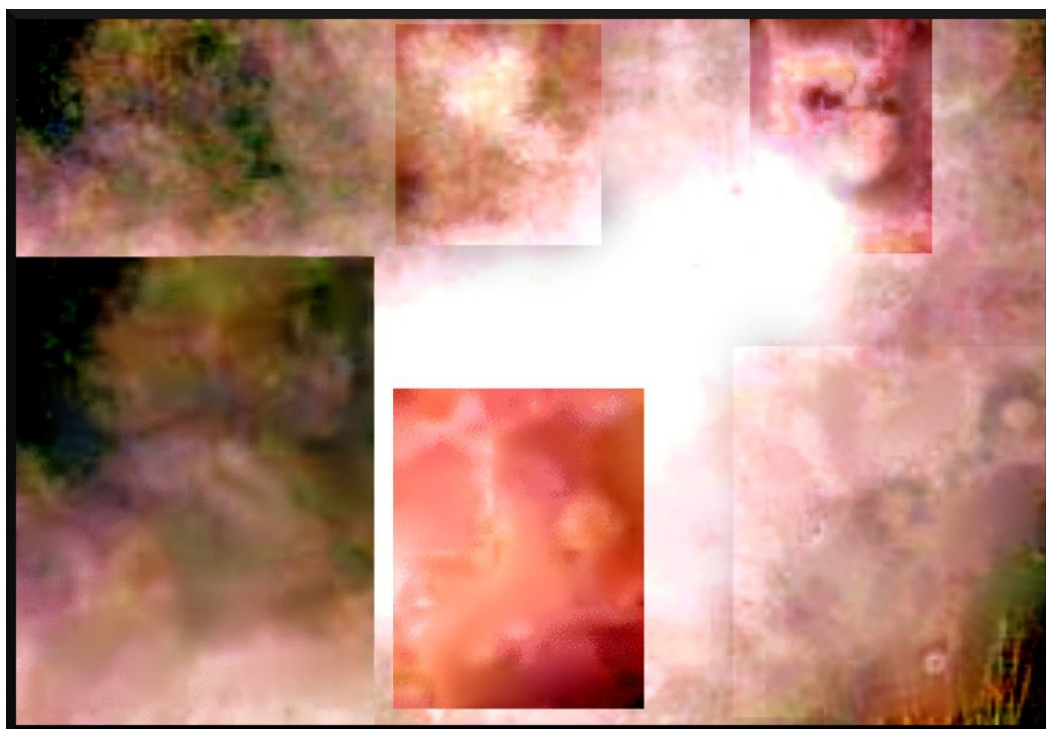
PSA126



PSA127

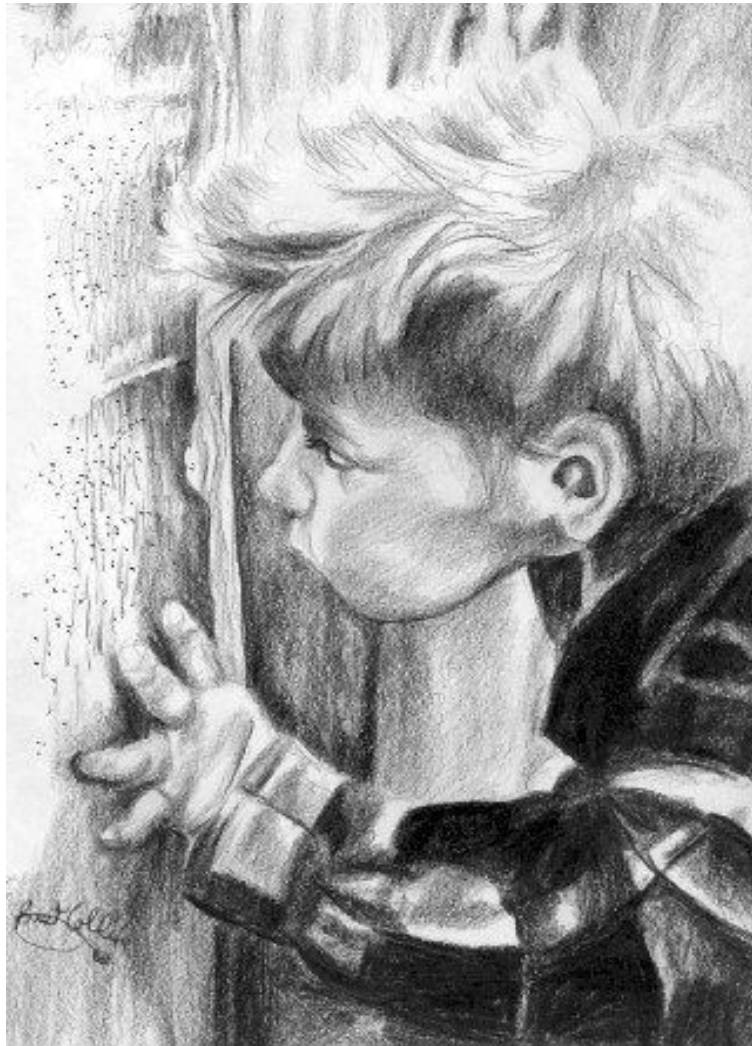


PSA128



PSA129

Sketches



“Portal”



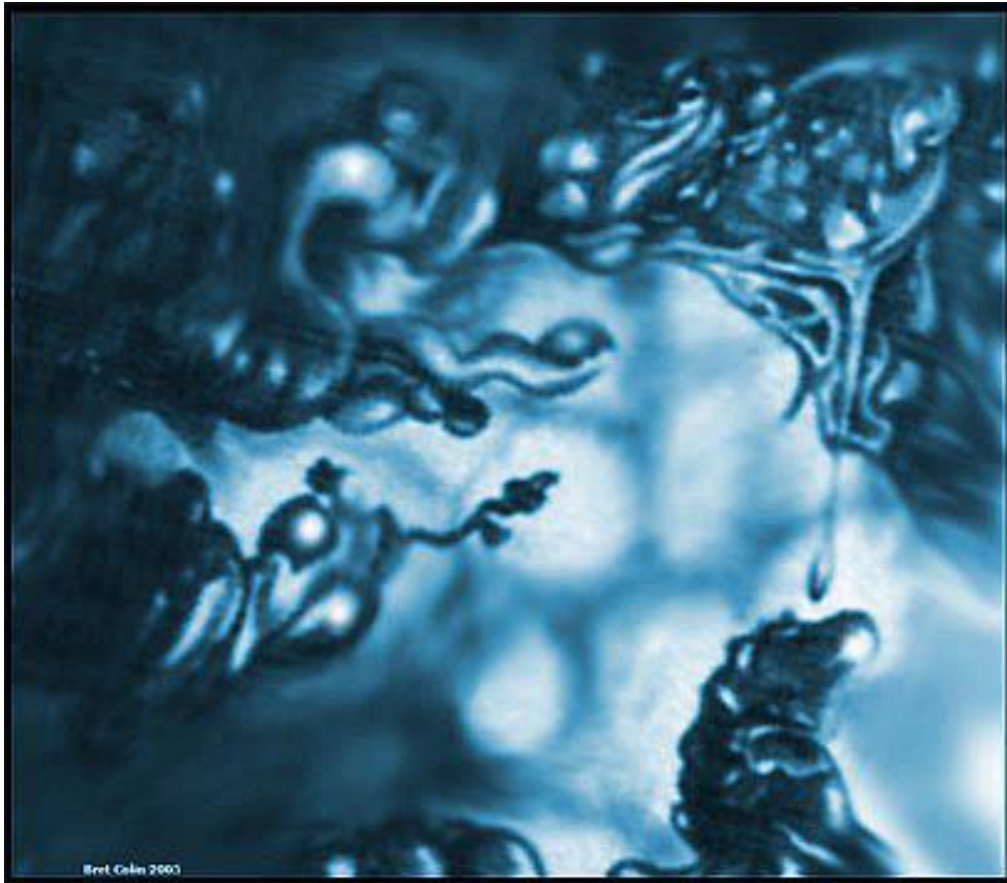
"Reflection"



“Wonderland”



“Earthling”



"Conception"



"Training Matador"



“Earth Spirit”



"Dear"



“Bridget”



“Adamu”



“Self Portrait 1982”

